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BY JANICE HOPKINS TANNE

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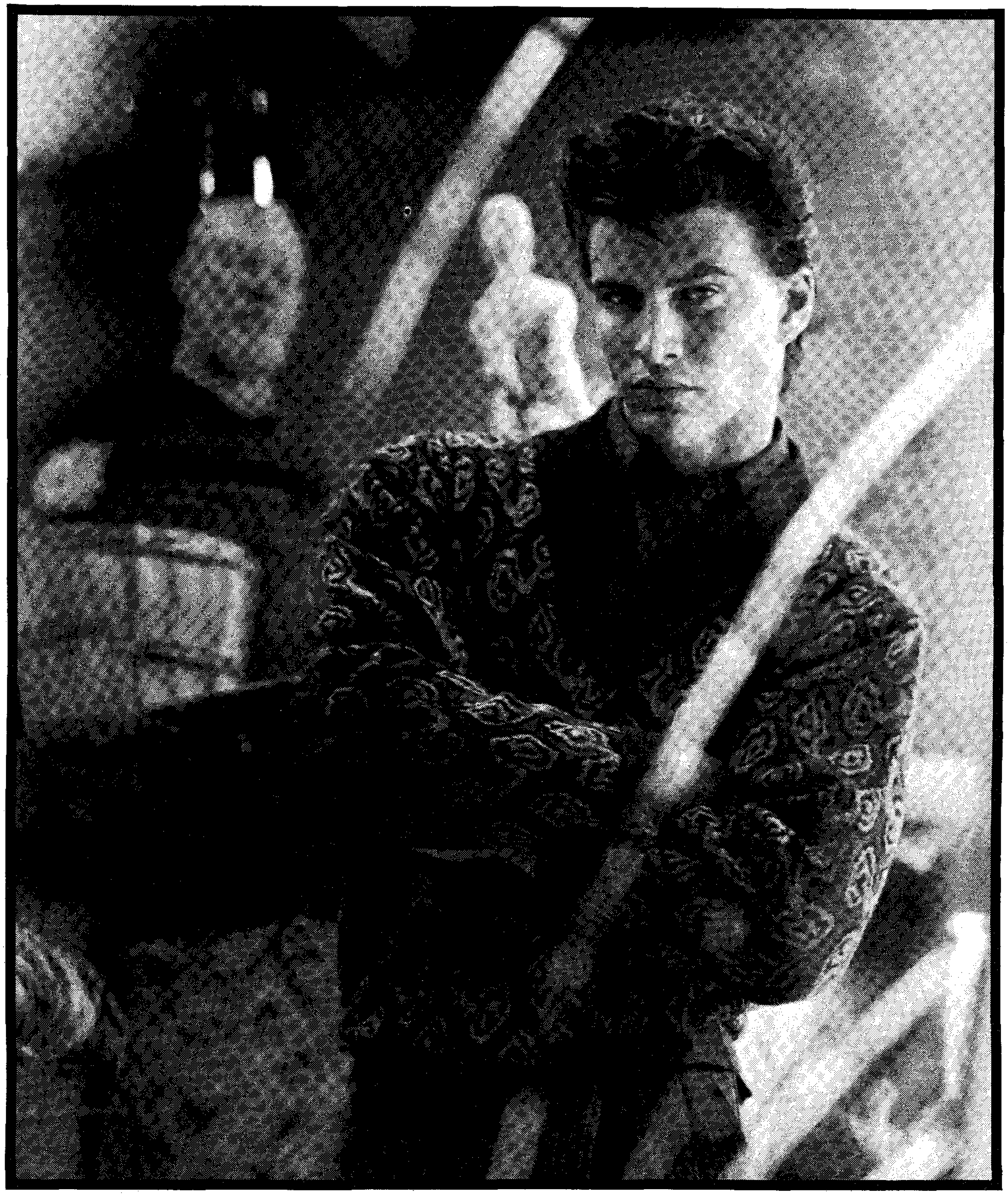

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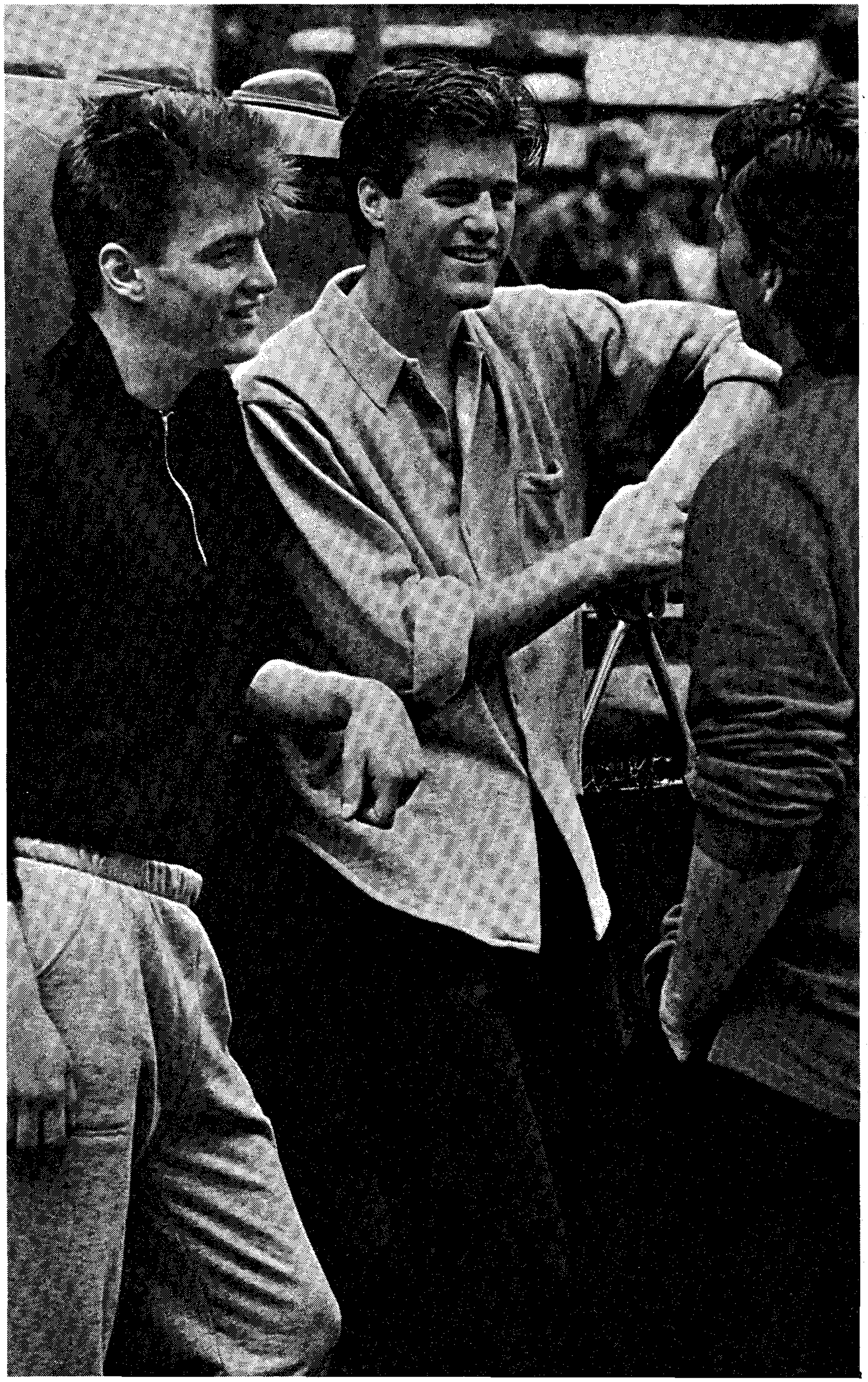

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VOL. 19, NO. 35 SEPTEMBER 8, 1986

CONTENTS

28 Emergency!

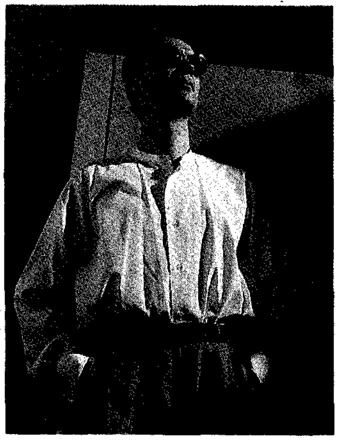
BY JANICE HOPKINS TANNE

ST. LUKE'S ROOSEVELT
AMBULANCE

In 1978, *New York* published a guide to the city's emergency rooms. Since then, the 911 emergency medical system has been standardized, its dispatchers have been given computers, and 42 receiving hospitals and twenty specialty referral centers have been spliced into the network. In this update, Janice Hopkins Tanne tells how to recognize an emergency, whom to call, what to expect in the way of treatment, and where the 911 emergency rooms are located.

38 Head Trip

BY PHOEBE HOBAN



David Byrne is the head Talking Head, a performance-art collaborator, an actor, and a nerd-savant. Now he's also a film director: His first movie, *True Stories,* starring Swoosie Kurtz and Spalding Gray, opens in October. The film tells the story of Virgil, Texas, a fictional town observing its sesquicentennial with a "Celebration of Specialness." It contains no violence, sex, or political intrigue because, as Byrne writes in his book about the making of the film, "I deal with stuff that's too dumb for people to have bothered to formulate opinions on."

44 Fall Fashion: Men

BY WENDY GOODMAN,

WITH VINCENT BOUCHER

For men this fall, the classics have been subtly updated. Whether the role model is James Bond or the Duke of Windsor, designers have created clothes—from a chalk-striped business suit to a rugged country sweater—that are confident, timeless, and fresh.

56 Loaded for Bear at F.A.O. Schwarz

BY KATHARINE DAVIS FISHMAN

F.A.O. Schwarz is New York's legendary toy store, but in recent years, F.A.O. has been looking a bit shopworn: It went through four owners before it was bought this year by Peter Harris and Peter Morse, two entrepreneurs who are running the business with a small crew of experienced retailers. They are moving Schwarz, with its $12,500 mini-Lamborghinis, handmade doll houses, brass doll beds, and wicker carriages, into new headquarters across the street and, they hope, into a new era.

DEPARTMENTS

19
THE BOTTOM LINE
By Dan Dorfman

Two arbitrageurs, Ivan Boesky and Bernard Laterman, are feeling the heat of SEC scrutiny.

THE ARTS

70
MOVIES
By David Denby

Fretfulness and ennui are explored in Eric Rohmer's perversely interesting *Summer.*

72
THEATER
By John Simon

Some key ingredients are missing in the new *Nicholas Nickleby,* but the ensemble acting is still impressive and some of the directorial touches are brilliant.

76
BOOKS
By Rhoda Koenig

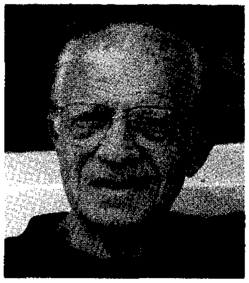
God and sex cohabit in John Updike's new novel, *Roger's Version.*

MISCELLANY

Letters 8
Intelligencer, *by Jeanie Kasindorf* 15
Fast Track 22
Ruth Recommends, *by Ruth Gilbert* 26
Best Bets, *by Corky Pollan* 68
Sales & Bargains, *by Leonore Fleischer* 78
***Cue* Listings** 81
***New York* Real Estate** 118
***New York* Classified** 119
Strictly Personals 125
London *Times* Crossword 128
***Cue* Crossword,** *by Maura B. Jacobson* 128

Cover: Photograph of paramedics from St. Luke's-Roosevelt Medical Center by David Alan Harvey.

MORT GLANKOFF



More than 50 years ago, an ambitious young New Yorker named Mort Glankoff founded *Cue,* the first city entertainment guide. The publication, which let Glankoff meld his interest in business and the arts, prospered; over the years, it was copied around the globe. In 1980, *Cue* merged with *New York,* and Glankoff, while staying on as a special consultant, turned more of his attention to his lifelong fascination with painting and sculpture. Last June, at the Luise Ross Gallery, he had his second one-man show—34 years after the first. Glankoff, a vigorous and friendly man, died at his home on August 23 at 85. He was an artist in his work and in his life, and we at *New York* will miss him greatly.

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——— E.C., Los Angeles

(The above are actual quotes from letters and comment cards. Names of the guests have been changed to protect their privacy.)

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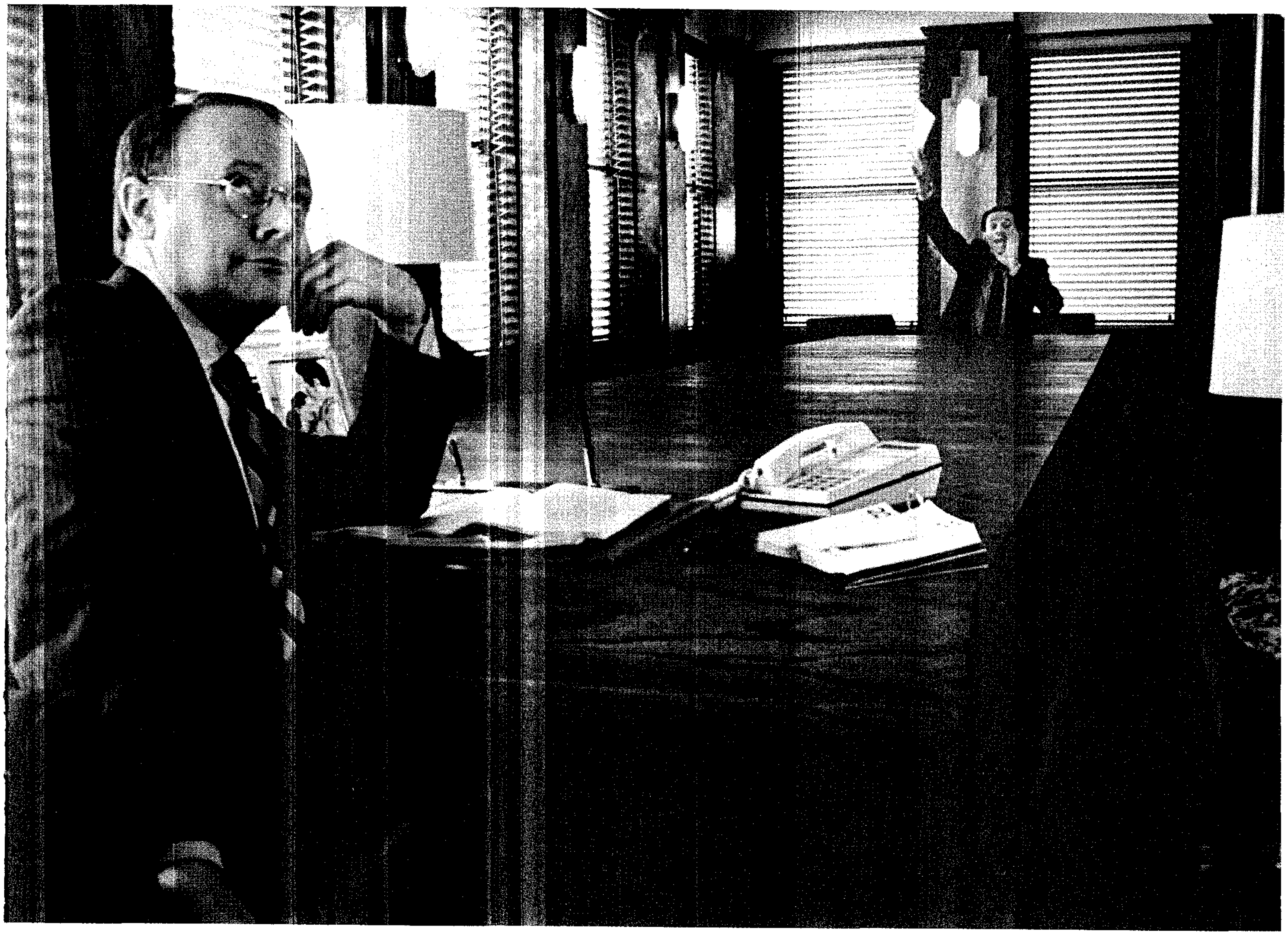

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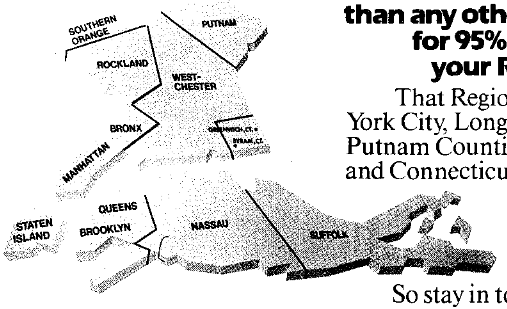

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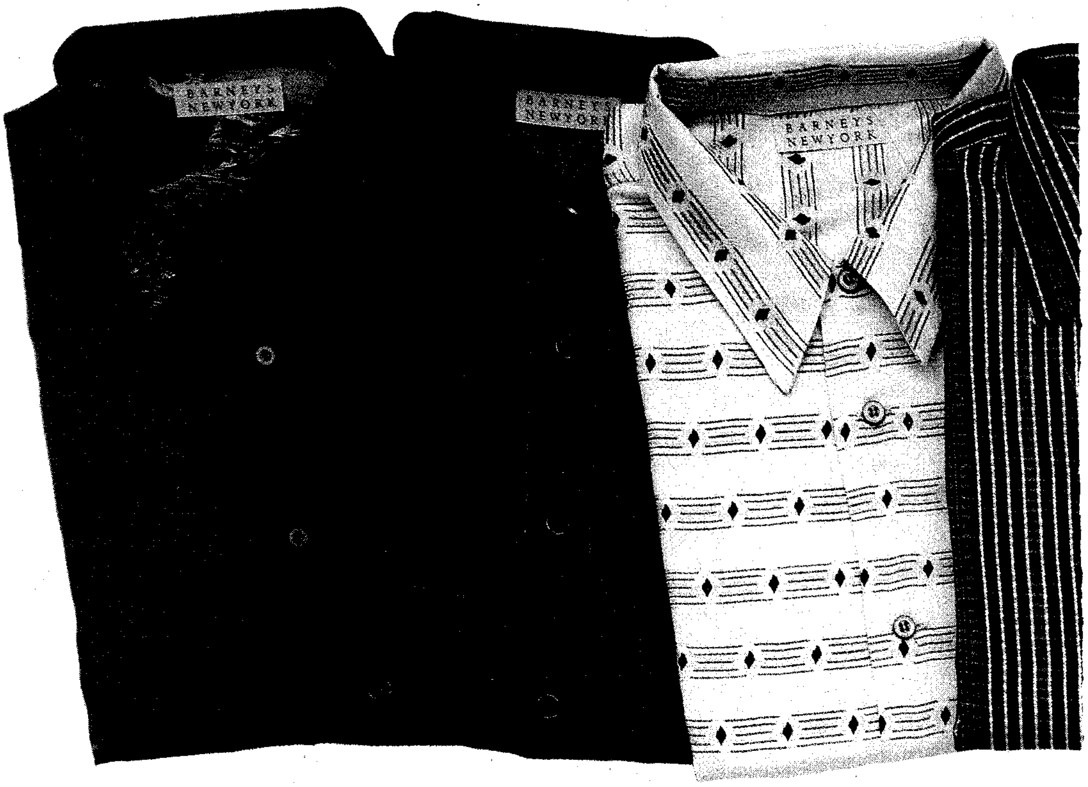
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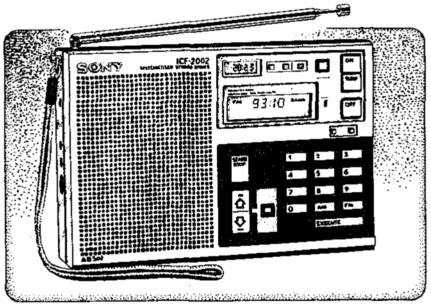

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LETTERS

Remembering Perry

THERE AREN'T MANY MAGAZINE ARTIcles written as sensitively and as well as Patricia Morrisroe's "The Death and Life of Perry Ellis" [August 11].

I found myself, days later, picking up the magazine and reading it again and again, hoping, I guess, that something might have happened since the last time I looked at it and that Perry Ellis might still be alive and as well as he was when he first started designing.

Amy A. Cunningham
Washington, D.C.

PATRICIA MORRISROE TOLD HOW GERSHwin's " 'Swonderful" was selected for Perry Ellis's last show. Ellis had wanted a different tune: "The words were something about 'If you can read my mind.' " However, he was too ill to come up with the title of the song (although he knew it was not the Gordon Lightfoot tune). Could it have been the Bobby "Blue" Bland song from the early sixties? It went, "If you could just read my mind, then you'd know what I'm going to do. / If you could look into the future, you'd see me leaving you. / You'd see me moving on down the line, / If you could just read my mind."

Ellis never came up with enough of the song to let his associates put the pieces together. This is the same private man who denied his serious illness until his death, only three weeks after the " 'Swonderful" show. If it *was* the Bobby Bland tune, it shows Ellis knew exactly what he was going through—although you would have had to read his mind to hear him admit it.

Jim Teat
Charlotte, N.C.

AS A LONGTIME FRIEND OF PERRY ELLIS'S, I would like to compliment and thank Patricia Morrisroe for her thoughtful and compassionate article about a wonderful and talented young man. His death is a tragic loss.

Barbara Littlejohn
Manhattan

THANK YOU, PATRICIA MORRISROE, FOR your eloquent tribute to Perry Ellis. You handled difficult issues with discretion and sensitivity. What a refreshing change from the media's usual sensationalism. Apparently, Ellis was truly a gentleman, and your article treated him as one. The

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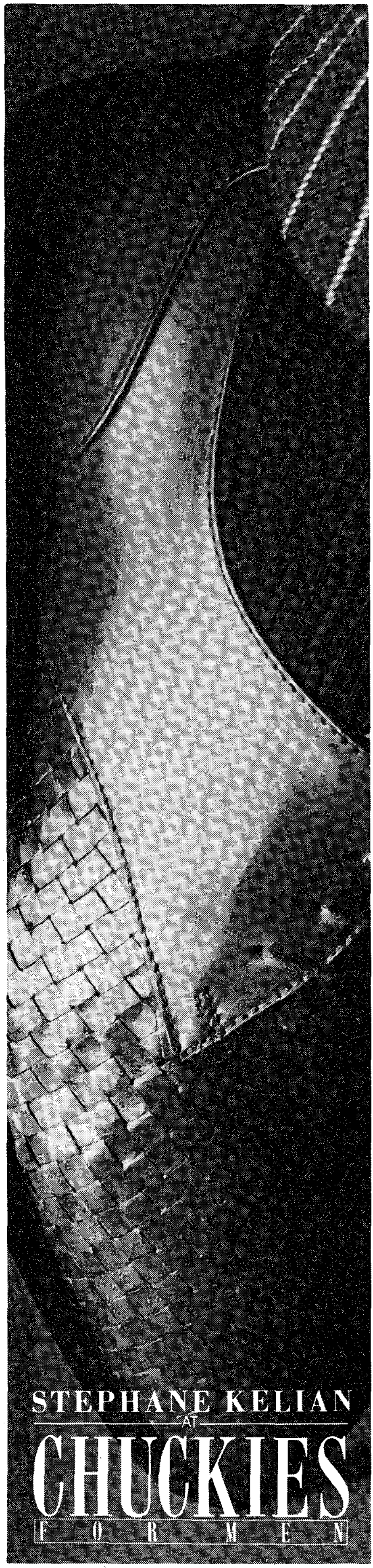

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piece must have been a welcome relief to his family and friends, and to your readers.

Lenore Barton
Manhattan

NO OTHER *New York* ARTICLE HAS moved me as much as Patricia Morrisroe's profile of the late Perry Ellis. It actually made me cry. Though the article was painful to read, it was inspirational to learn that Ellis was even more beautiful than his creations. Thank you for sharing him with us.

Blair Sorrel
Manhattan

PATRICIA MORRISROE'S ARTICLE ON PERry Ellis is reflective of the progressive, fair attitudes of many New Yorkers. Ellis's homosexuality was accepted by his friends and co-workers, and his disease, while devastating, was greeted not with hysteria or harsh judgment but with sympathy and understanding.

Les Simpson
Manhattan

I'M NOT WELL INFORMED ABOUT DESIGNer fashions or the garment business, so I'm not entitled to an opinion about Patricia Morrisroe's description of Perry Ellis's career. I do, however, want to commend her for the respect with which she handled his love for his partner Laughlin Barker.

Love, no matter what the gender of the lovers, always deserves such respect. Unfortunately, it doesn't often receive it in the mass media when the lovers are of the same sex.

It's interesting to note that, as with novelist Mary Renault and Rock Hudson's current biographer Sara Davidson, so dignified a tone and such respect come not from a gay male writer but from a woman. My congratulations and thanks to Morrisroe for writing such a civilized piece about love and about death from AIDS—and to *New York* for publishing it.

Donald Vining
Manhattan

"THE DEATH AND LIFE OF PERRY ELLIS" contains inaccuracies pertaining to Katharine Hepburn. I would like to correct them.

Hepburn arrived early at the Council of Fashion Designers of America awards dinner out of consideration to those of us planning the event. She never "asked to go on first" to accept her award, nor did Ellis try to "talk her out of it." Hepburn and Ellis never talked that night.

Hepburn did not want to pick up her award and then leave. I had promised her that if she honored us with her presence, it would not be a long night for her. When I saw that the dinner was running very late, I offered to give Hepburn her award first, rather than last, and she accepted.

Hepburn was cooperative throughout the weeks leading up to the CFDA awards dinner. I would not want your readers to think of her as someone other than the gracious, charming, and professional woman that she is.

Robert Raymond
Executive director
Council of Fashion Designers of America

Patricia Morrisroe replies: I got my information from a former Perry Ellis executive who was at the CFDA awards dinner that night. Another executive who was also at the dinner told me that Ellis had been "very shaken up by Hepburn's early arrival and the last-minute change in scheduling."

Smoke Signal

IN HIS ARTICLE ON THE UNITED STATES Senate Democratic primary, Michael Kramer incorrectly wrote that I supported the "legalization" of marijuana ["Quick, Who's Running Against D'Amato?" August 25]. In the early seventies, I called only for the *decriminalization* of marijuana, which is now the law.

Mark Green
Manhattan

Michael Kramer replies: Green is correct.

Brooklyn Bred

I WAS HAPPY TO READ STANLEY MIESES'S "An Angel's Temple of Art" ["Fast Track," August 4], in which he reports on the restoration of P.S. 79 on Kosciusko Street in Bed-Stuy. I attended P.S. 79 during my first three years of elementary school (1929–1932) and was awed, even then, by its beauty. For fourth through eighth grades, we kids moved across the street to attend a drab, run-down school, P.S. 25, which was built in 1856 and has since been demolished.

It was a great neighborhood, populated largely by Middle and Eastern European immigrants. A block away from P.S. 79, De Kalb Avenue featured pushcarts with all varieties of merchandise, including produce and housewares; Waldbaum's first store; Shluker's Bakery, where we grabbed hot rolls and Danish from the bins; and Singer's, where we bought barrel pickles, lox, and barrel herrings wrapped in the *Jewish Daily Forward* or the *Freiheit*.

On Sunday mornings, there was two-hand touch football, punchball (à la spaldeen), or roller-hockey games on nearby Pulaski Street, attended by cheering spectators who lined the street. Most of us had little money, but we had a lot of fun.

Seymour Becker
Brooklyn

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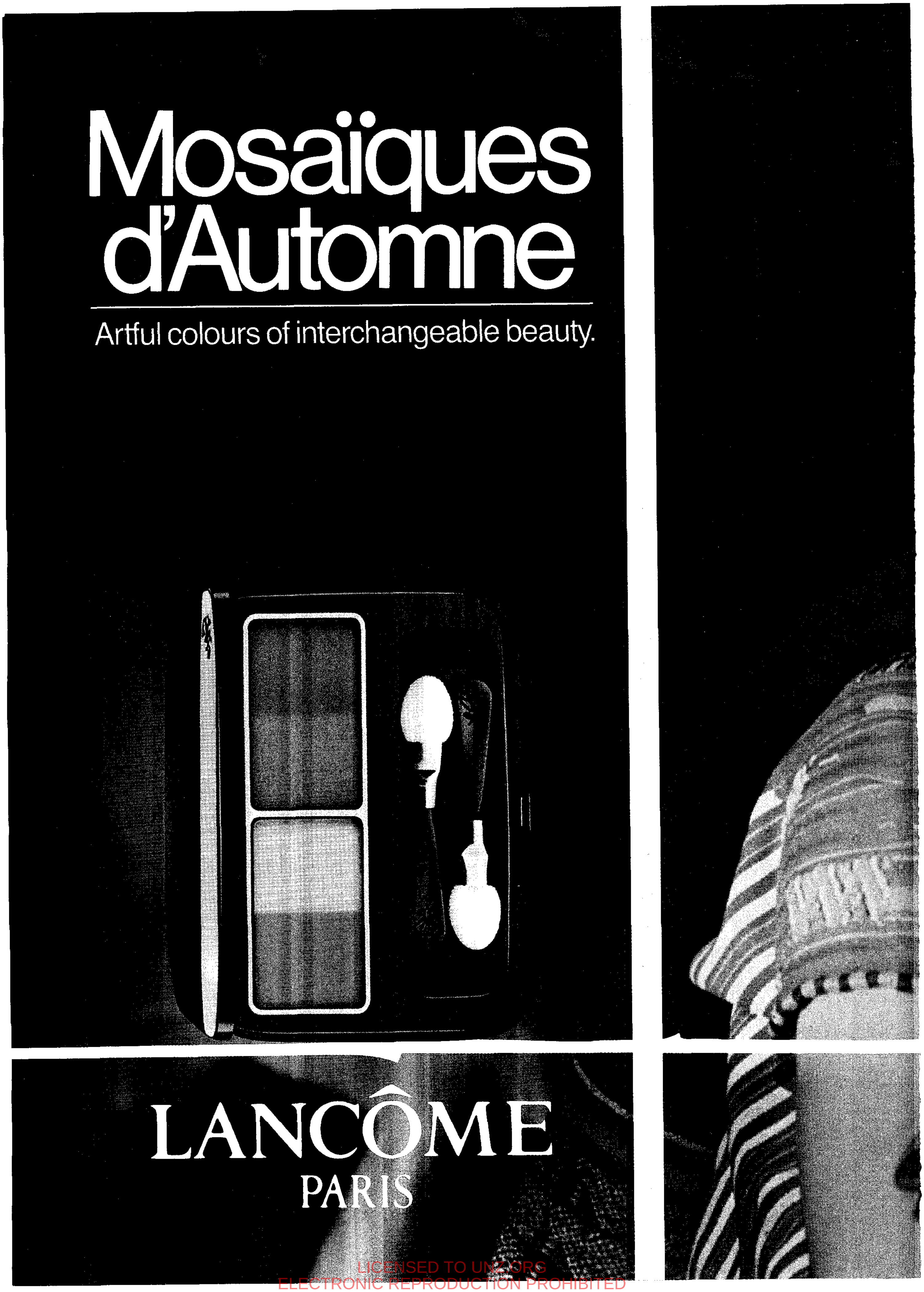
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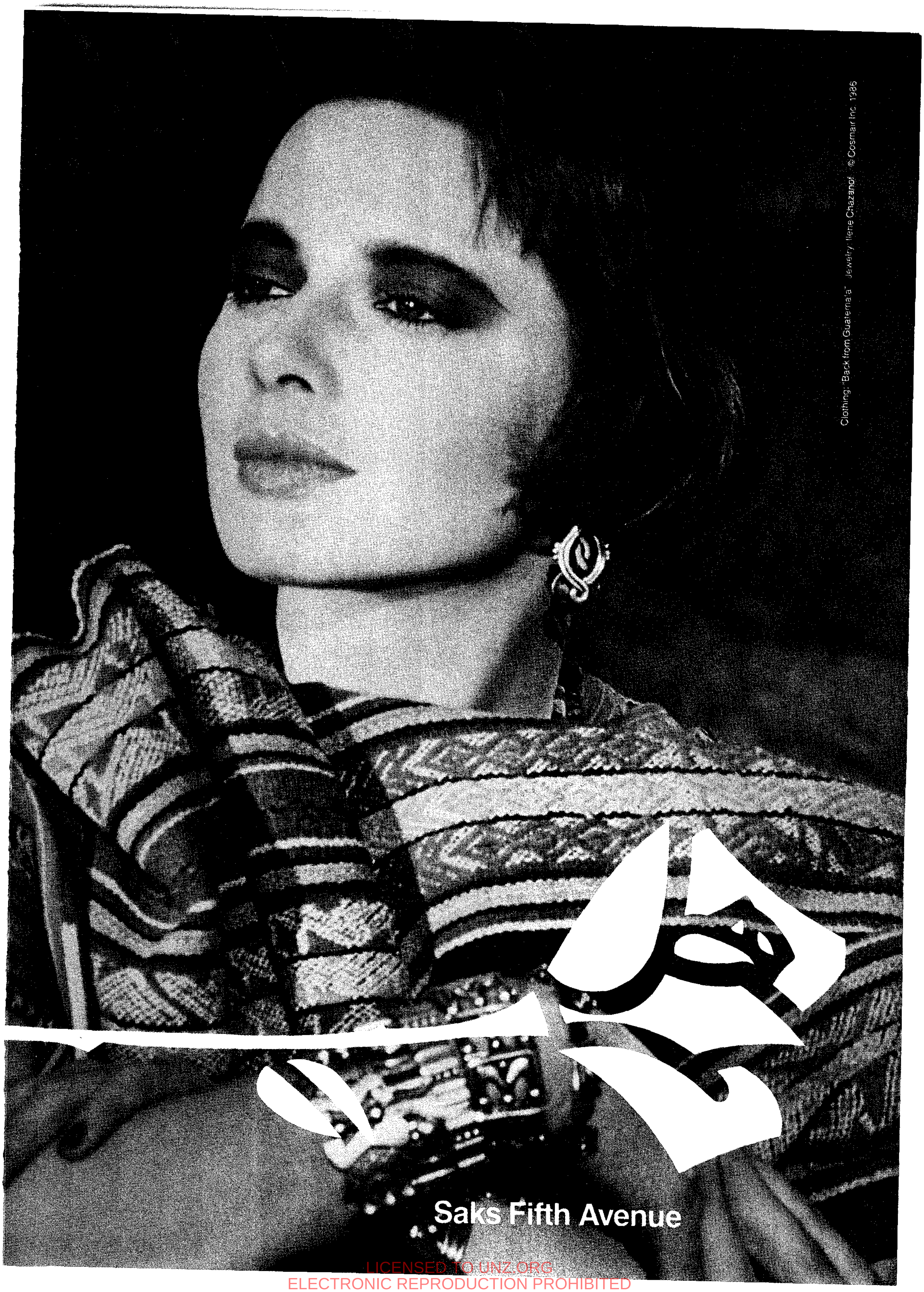
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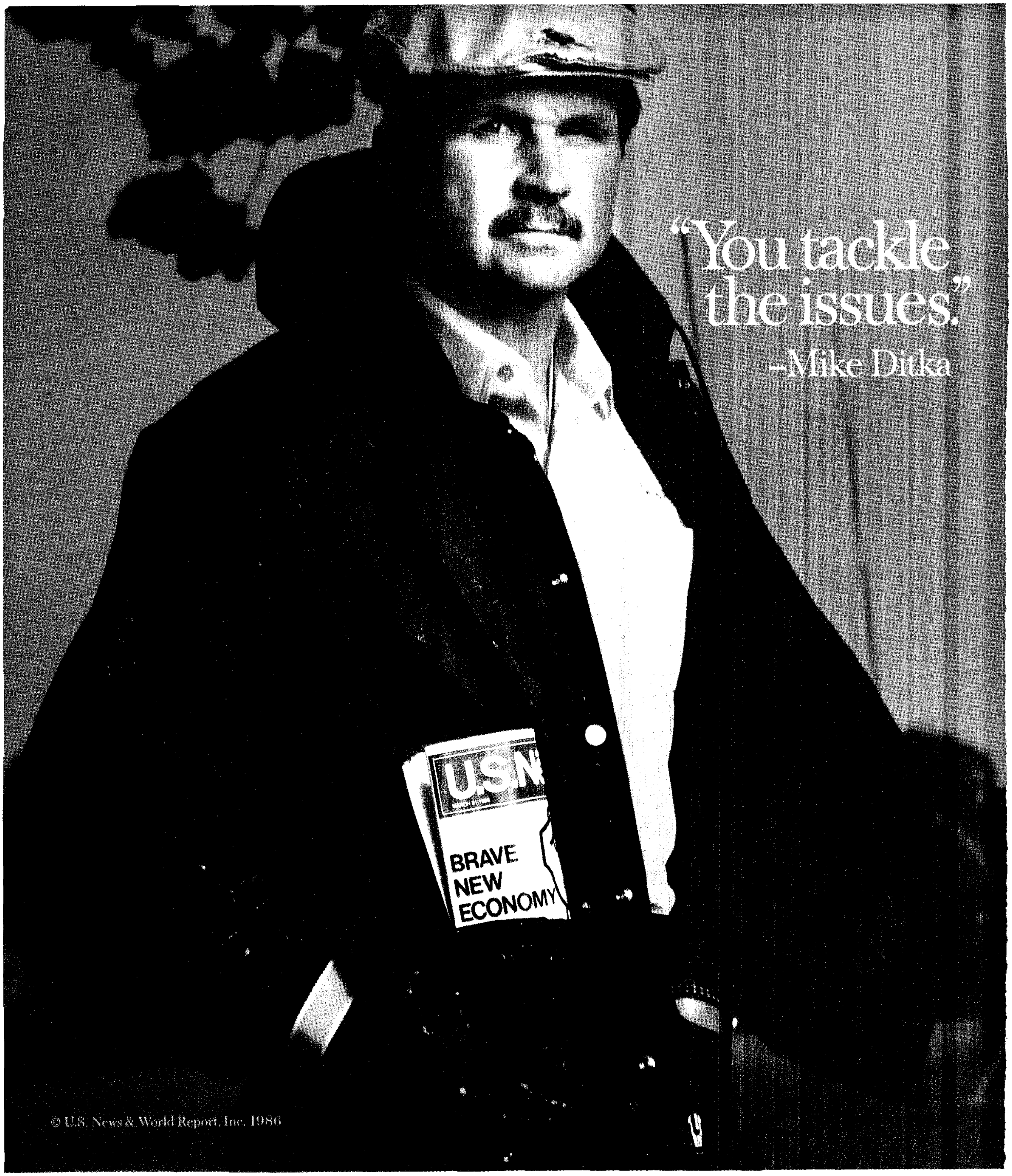
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INTELLIGENCER

BY JEANIE KASINDORF

NBC'S SECAUCUS FACTOR...COLUMN COMPETITION...HAMPTONS HACKLES...KOCH SCORE

WILL THE PEACOCK ROOST IN JERSEY?

Is NBC New Jersey–bound? New York's real-estate establishment is worried that the network may move its Manhattan studios to Leonard Stern's Hartz Mountain development in Secaucus—instead of to Donald Trump's Television City. NBC, which plans to leave Rockefeller Center in the 1990s, is expected to keep its corporate offices in Manhattan.

Stern is offering NBC 44 acres in Harmon Meadows, a 1,400-acre development with 2 million square feet of office space, three hotels, thirteen restaurants, and a 70-store shopping center. Trump's Television City would give NBC fourteen acres.

"It's far more economical to build horizontally than vertically," a real-estate source says. "I've heard people close to Trump admit that, over many years, the New Jersey move could save a couple of billion dollars. With the economic climate at the networks, that's got to make a big difference."

Trump said, "That's totally false. They won't have to build vertically in Television City. It will cost them less." NBC said that the network is considering several sites and hopes to make a decision by the end of the year.

WHY SALLY BOMBED TINA

The talk of the Hamptons last week was the "disinvitation" Sally Quinn sent Tina Brown after a waspish *Vanity Fair* review of Quinn's novel, *Regrets Only*. After inviting Brown to Ben Bradlee's sixty-fifth-birthday party, Quinn, just two days before the event, sent a handwritten note by Federal Express disinviting Brown and her husband, Harry Evans.

Says Brown, "Sally said that she was upset by the piece—especially its reference to 'cliterature.' I wrote back that I was surprised a journalist would think I'd suppress a review of a friend's book." But Quinn says, "I never asked Tina to suppress anything. I felt that since she was married in my garden, I deserved a phone call warning me about the review."

TINA BROWN

THIRD PLACE FOR ED IN MAYORAL POLL

Ed Koch has a new answer to his perennial "How'm I doin'?"—and it's not exactly what the mayor's used to hearing. *City & State*, a fledgling trade magazine for public servants, published by Crain Communications, has asked 100 municipal-government experts across the country to choose the mayors who manage their cities' affairs "like pros in the private sector."

Koch tied for third place with Indianapolis mayor William Hudnut. The first- and second-place winners? San Antonio's Henry Cisneros and Baltimore's William Schaefer.

Two judges on the panel—

***TIMES* INDEX**

'INTELLIGENCER' NOTES FROM ALL OVER

New York *Times*men Abe Rosenthal, Arthur Gelb, and John Vinocur are talking about redesigning Vinocur's metropolitan section and introducing a series of columns of short news items on the section's front page.

The new columns—which might take the form of "Political Notes" one day, "Media Notes" the next—would fill some of the space now taken by the "News Summary" and "Index," which would move to the second page of the first section. Another possible addition to metro: a daily calendar of events, likely to be written by reporter Suzanne Daley.

"My impression is that the style of the daily columns will be determined a lot by whoever ends up doing them," says one *Times* reporter. "The calendar will be a list of upcoming events, written with some flavor. I think they're going to make a decision in the next couple of weeks and probably start it next month."

Times spokesman Nancy Nielsen said Rosenthal, Gelb, and Vinocur would have no comment on their plans until they had reached a final decision. . . .

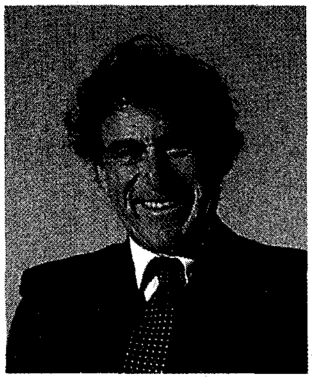
Across town, at the *Daily News*, two columns—"Apple Sauce" and "Adams & Co."—will be introduced next week as part of the tabloid's new look. Managing editor Jim Willse has enlisted Owen Moritz to turn out "Apple Sauce," a column of short items about "politics, government, and personalities" to appear five times a week on the paper's second page. "Adams & Co." will be written by former *USA Today* financial reporter Anne Adams, who has been hired to do the twice-weekly business column about "hirings, firings, lawsuits, start-ups, and power lunches in corporate New York."

"You're going to see a lot more changes at the *News* in the next month," Willse says. "We're bringing some real hot stuff to the paper."

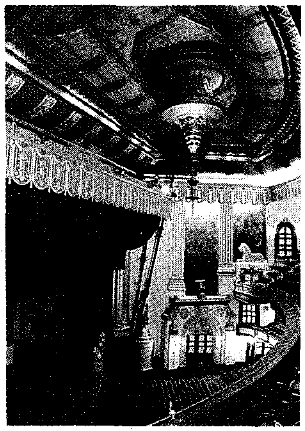
TRUMP AND TV CITY

Photographs: top, Norman Parkinson; bottom, Bernard Gotfryd/Woodfin Camp.

EXTRA MACKLOWE...A GREEN CONTENDER...THE BEACON BRIGADE...WALL STREET MOVIE



MACKLOWE



THE BEACON

HIRSCH

which was composed of an assortment of financial experts and government-trade-association leaders—told the magazine's editor that the recent city scandals probably kept Koch from leading the field.

HARRY MACKLOWE'S TOO TALL TOWER

Harry Macklowe is in trouble with the city again. The City Planning Commission says six stories of Macklowe's luxury RiverTower apartment building, on East 54th Street, are illegal—even though the floors were approved by the Department of Buildings.

The city has asked the State Supreme Court to revoke the certificate of occupancy for RiverTower, claiming Macklowe added the floors to the building, now 37 stories, without providing the public amenities that entitled him to the extra space. Rather than the required open public area, the city charges, Macklowe provided only closed private spaces that the complaint describes as "dark, uninviting, inaccessible."

Macklowe's lawyer, Edward Schoen, says, "This building doesn't violate the zoning laws. It was built in accordance with the city's own permit. Now they seem to be saying the Buildings Department made an error. We don't feel that's the case, and if it is, it's unusual, to say the least, to penalize the developer. That's no way to run a city."

UNDERDOG HIRSCH LINES UP BIGGIES

George Hirsch, publisher of *The Runner* magazine, is lining up some big Democratic guns to help him unseat Bill Green in the East Side's Fifteenth Congressional District race. Teddy Kennedy has signed a Hirsch fund-raising letter; Bill Bradley has agreed to campaign for him; and Walter Mondale—who got 62 percent of the vote in the district in 1984—will speak at a fund-raiser for Hirsch in Washington.

"Green has always had the advantage of running against a Democrat who's just been through a bitter party fight," Hirsch says. "Bella Abzug against Carter Burden, Burden and Al Lowenstein in 1978, and Andy Stein against Betty Lall two years ago. It's going to be much tougher this time, when all the Democrats are united behind one candidate."

Says Green's spokesman, "Andy Stein wound up with all the *pro forma* endorsements he needed in 1984 and Democrats still voted for Green. It will happen again."

RALLYING THE STARS TO SAVE BEACON

Rock-music promoter Ron Delsener is talking to Billy Idol, Julian Lennon, and Joe Jackson about a benefit concert to help keep the Beacon Theater from being turned into a nightclub. Delsener and booking agent Wayne Forté hope to persuade the singers to perform at an October concert at the Felt Forum. The proceeds would be used to help Upper West Side groups continue their legal battle to preserve the historic theater.

"These acts got their early New York exposure there," says Forté. "They know the importance of a midsize stage like the Beacon. They realize how vital it is to keep the place alive."

—Peg Tyre

MA MAISON DOC MAKING ROUNDS

What, Hollywood insiders are asking, was Ma Maison's Patrick Terrail doing "working the floor" at the Malibu Sea Lion USA? The restaurant, a big, boisterous tourist attraction on the Pacific Coast Highway, is a far cry from the rarefied preserve of Ma Maison. But Terrail—who closed his classic French restaurant last November and won't reopen it until 1987, when his new Ma Maison Hotel and Restaurant is built—doesn't seem to mind. He has signed on as a consultant to a W. R. Grace division that owns the Sea Lion. "I'm advising them on everything from menus to uniforms and décor," says Terrail. "My old Hollywood friends are calling me the restaurant doctor."

INSIDER SCANDAL HEADING FOR SCREEN

Foster Winans has sold the rights to his new book, *Trading Secrets*, to a Hollywood producer who says he plans to model the movie after *All the President's Men*. The book, which will be published this month, is the former *Wall Street Journal* columnist's own story of the insider-trading scandal that resulted in his conviction and that of his lover, David Carpenter. Winans was accused of leaking advance information from the *Journal*'s "Heard on the Street" column to stockbroker Peter Brant, who, along with Winans, traded on the information.

Producer Arnold Orgolini, the former head of Motown Productions, says he optioned the book "because it's probably the liveliest insider-trading story you're going to find. It's the personal relationship between Winans and Brant and Carpenter that will make it work as a movie."

Photograph, top: Dana Fineman/Sygma; bottom, Janeart.

The Bottom Line/Dan Dorfman

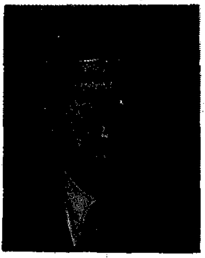
ARBS FEEL THE HEAT

SEC Probes Widen

IN A NEW, UNDISCLOSED DEVELOPMENT, the Securities and Exchange Commission has widened its investigation of the Dennis Levine insider-trading case by requesting the trading records of veteran arbitrageur Bernard Laterman.

I've also learned that Ivan Boesky, the kingpin of arbitrageurs, is now the subject of a broad SEC investigation. Boesky revealed this on August 15 in a private, coast-to-coast telephone board meeting of the Beverly Hills Hotel Corporation, a source tells me. Boesky and his wife, Seema, own 53 percent of the Beverly Hills Hotel Corporation, which is the parent of the Beverly Hills Hotel.

Although many Wall Street pros have speculated that Boesky may be linked to the Levine case, the nature and subject of the investigation Boesky referred to could not be determined.


Ivan Boesky

Levine, a former partner at Drexel Burnham Lambert, was accused by the SEC of making $12.6 million through illegal insider trading on the stocks of 54 takeover-related companies. He has pleaded guilty in the case and is cooperating with the authorities. So far, two other men have been charged, and—before Laterman—three had been linked to the investigation without being charged.

Laterman is the head of Laterman & Company, a New York Stock Exchange member firm that deals primarily in arbitrage. He told me that he had been contacted by the SEC but insisted, "I'm not a target." He said he had traded in a number of securities from which Levine had made illegal profits. He also acknowledged being friendly with Levine—they live in the same co-op building, 1185 Park Avenue. "I'm clean," he said. "I've done nothing wrong."

Laterman at one time was a partner at Lehman Brothers (now Shearson Lehman), specializing in arbitrage. He left about four years ago to start his own firm, which became a member of the Big Board in May 1983.

Boesky's board-meeting disclosure of the SEC action is the first confirmation by him that he is under investigation by the agency.

Asked about the disclosure, a Boesky spokesman said, "As a matter of policy, we do not comment or speculate in the press on corporate business."

I've reported in the past that Boesky's trading in the shares of Pantry Pride (now Revlon Group) and Phillips Petroleum was being investigated by the SEC. It's unclear where these investigations now stand. However, my source tells me the Boesky disclosure suggests a much broader investigation into Boesky's affairs than one involving just one or two stocks.

One source close to the Beverly Hills Hotel Corporation believes that the SEC investigation of Boesky includes his activities in Northview Corporation, of San Diego. The Beverly Hills firm owns 72 percent of the voting shares of Northview, a public company of which Boesky is chairman. Northview's main business is its 43 Vagabond Inns, most of which are located in California. It is also engaged in investment activities. The company's annual revenues are around $41-million, and its shares sell at about 14¾.

The SEC wouldn't comment on the matters related to either Laterman or Boesky.

A Slump in Co-op Prices

THE SKY-HIGH PRICES OF MANHATTAN apartments are coming down to earth—with a thud.

Prices of the borough's co-ops and condominiums have dropped a wicked 15.2 percent over the past twelve months, according to a soon-to-be-released study by the Halstead Property Company, a leading New York City real-estate firm. The study, which covered apartments built before 1980, tracked the price per room since September 1985 of 4,400 co-ops and condominiums. The firm estimated that the market for apartments built after 1980 is just as weak.

The study examined fourteen desirable Manhattan neighborhoods and found that eleven had been hit by slumping co-op and condominium prices (chart). The biggest decline took place in the area between Second Avenue and East End Avenue, from 79th to 96th Street. Prices there fell 17.7 percent. The second largest drop was in the Sutton Place–Beekman Place area, where prices fell 13.7 percent.

The overall 15.2 percent decline reflects prices in the fourteen neighborhoods plus a sampling from other Manhattan locations, including Greenwich Village, TriBeCa, Gramercy Park, SoHo, Chelsea, and midtown. In some of these sampled neighborhoods, apartment prices had dropped dramatically, but the survey didn't include enough data to break down each district.

Only one area, Park Avenue, showed a significant gain. The average price for a co-op or condominium there rose 10.4 percent. The only other increases—measly gains that didn't even keep up with the low rate of inflation—were in the Riverside Drive–West End Avenue area (up

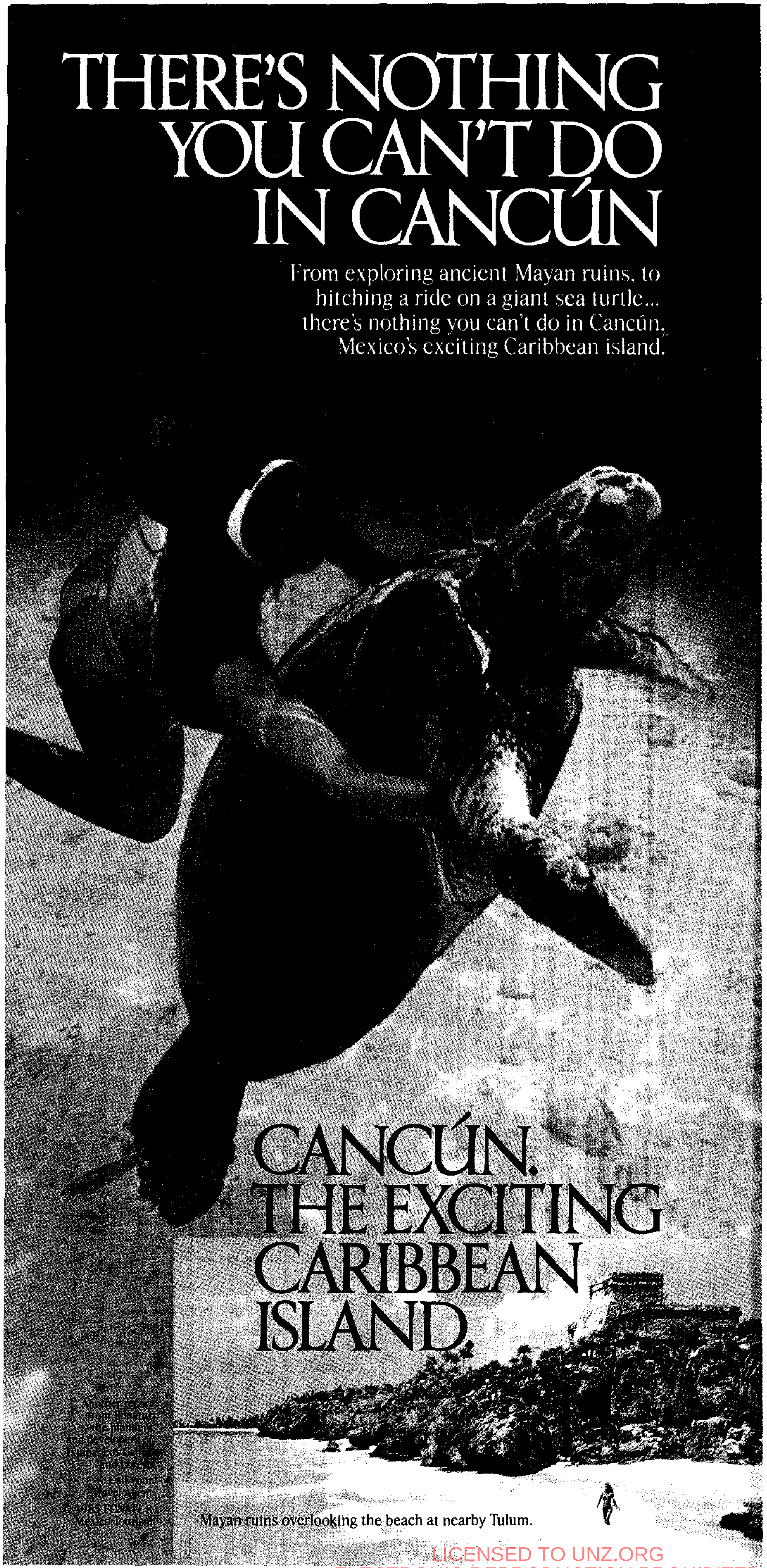
THE BOOM STARTS TO DEFLATE
Co-op and Condominium Prices Per Room

AREA	9/85	8/86	PERCENT CHANGE
Riverside Drive/West End Ave.	$ 83,344	$ 84,233	+1.1
West Side, 60th–79th St.	97,351	88,316	–9.3
West Side, 79th–96th St.	78,211	75,947	–2.9
Central Park West	157,640	144,609	–8.3
Fifth Ave.	249,471	250,061	+.2
Park Ave.	164,722	181,875	+10.4
Fifth–Lexington Ave., 60th–79th St.	187,626	182,026	–3.0
Fifth–Lexington Ave., 79th–96th St.	123,163	122,571	–.5
Lexington–Second Ave., 60th–79th St.	104,065	95,146	–8.6
Lexington–Second Ave., 79th–96th St.	79,864	76,462	–4.3
Second–York Ave., 60th–79th St.	77,259	75,295	–2.5
Second–East End Ave., 79th–96th St.	74,908	61,641	–17.7
East End Ave. and Gracie Square	123,199	116,806	–5.2
Sutton and Beekman Place	177,511	153,255	–13.7
All Apartments	130,084	110,248	–15.2*

** The 15.2 percent decline reflects prices in the listed neighborhoods as well as in other areas of Manhattan. Large apartments in prewar doorman buildings tend to hold their prices better than the neighborhood averages.*

SOURCE: The Halstead Property Company.

hotograph by Joyce Ravid.



THERE'S NOTHING YOU CAN'T DO IN CANCÚN

From exploring ancient Mayan ruins, to hitching a ride on a giant sea turtle... there's nothing you can't do in Cancún, Mexico's exciting Caribbean island.

CANCÚN. THE EXCITING CARIBBEAN ISLAND.

Another resort from Fonatur, the planners and developers of Ixtapa, Los Cabos and Loreto. Call your Travel Agent. © 1985 FONATUR Mexico Tourism

Mayan ruins overlooking the beach at nearby Tulum.

1.1 percent) and along Fifth Avenue (up 0.2 percent).

The Halstead people point out that a number of characteristics other than neighborhood influence apartment prices. One key factor is size: Larger, more traditional apartments held their value better than smaller ones. Likewise, buildings with doormen fared better than those without. Thus, a large, prewar building in a neighborhood that showed a decline actually might have increased in value.

The bleak figures for Manhattan apartments contrast sharply with the climbing values for single-family homes in the New York metropolitan area; these jumped 22.7 percent over roughly the same period.

This bearish news about apartments comes at a time when, by most measures, prices of New York's residential real estate should be booming. Mortgage rates have tumbled, and Wall Street has basked in one of the hottest bull markets ever. Surveys show that consumer confidence is at its highest level since the mid-sixties.

However, a number of forces have combined to drive down apartment prices. Chief among them: fear of overbuilding, which has caused buyers to be wary and to demand a better price; anxiety about tax reform's effect on the value of real estate; concern about a sloppy economy; and a sharp drop in speculative buying. As it now stands, a number of speculators are stuck with plenty of vacancies.

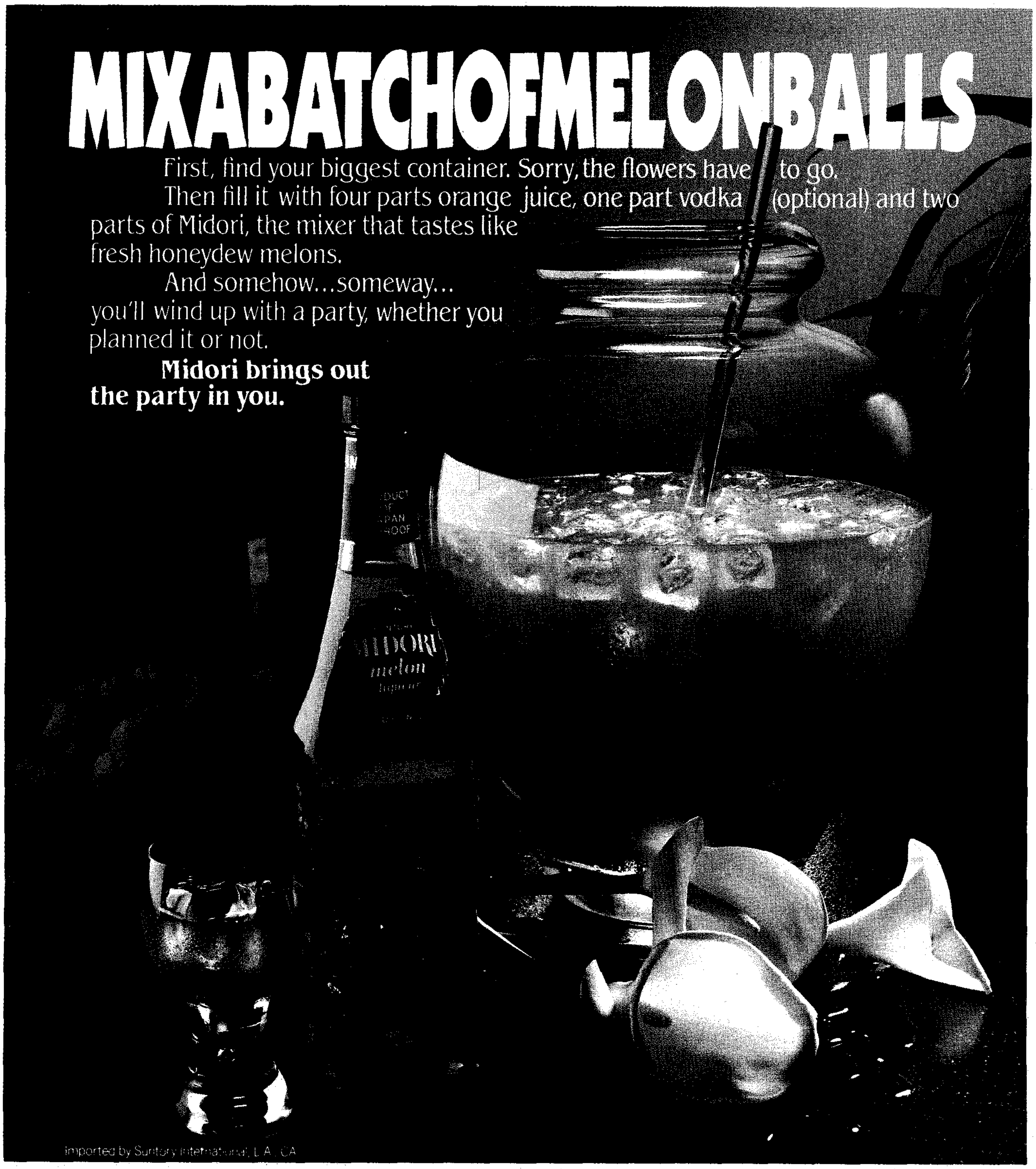
As grim as these figures are, the prices may go even lower, many real-estate pros say. An estimated 20,000 new units are on, or will hit, the market within the next year. Given the fact that only about 2,000 to 4,000 units are sold each year, a glut could well be developing.

What's more, there are signs that even rental-real-estate prices are softening. One savvy real-estate source figures that some rentals are now 20 percent lower than a year ago.

"If the market is this bad when the mortgage rates have come down so far," says one real-estate watcher, "imagine if interest rates go up again."

Like many other real-estate agents, Clark Halstead, head of the firm bearing his name, says he's optimistic about the future of the Manhattan co-op and condominium market. He told my assistant, Jeannette Walls, that most of the 15.2 percent decline came during the September-to-March period and that prices have firmed up a bit since then. In fact, some pros think the decline may present a buying opportunity.

But in a sobering and perhaps more realistic tone, Halstead concluded, "You've got to ask yourself where the supply of tenants is going to come from to fill all the apartments." ■



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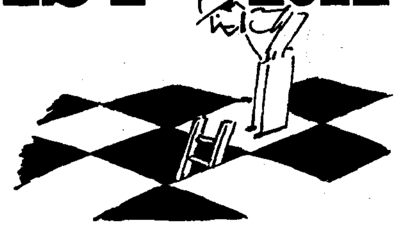
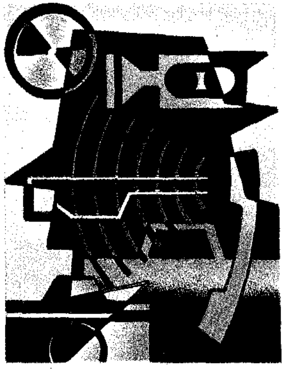


MODERN TIMES

Total Security

BRUCE BARSUMIAN GAZED AT his $600 voice scrambler system, his $895 laser wiretap detector, and his $1,195 Samsonite attaché with the secret tape recorder, bulletproof armor casing, and mechanism to zap thieves with 4,000 volts. "The smart people in megabuck corporations *assume* there's a problem," he said, "and employ these countermeasures on a regular basis."



Barsumian was one of 292 vendors at the International Security Conference, which took over the Javits Center last week. Six thousand buyers from such locales as Mahopac and São Paulo came to inspect goods ranging from Cyclops night-vision goggles to portable bomb detectors, briefcase video cameras, and, of course, Security Start, which will start your car from hundreds of feet away—in case someone's trying to blow you up.

For riot control, there's Instabarrier, a 100-foot-long, 3-foot-high concertina-wire "Slinky" that uncoils from a can ($2,500). It "sells a lot to embassies and nuclear-power plants," said a salesman.

"People say all I have is gadgets," said Philip Rosen of Law Enforcement Associates in Secaucus, "but everything has its own job"—including a wristwatch-camera, a pen set-bug detector, and an electronic voice-disguiser. Rosen said he has worked for Miami cops, Jesse Helms, Lorne Michaels, and the governments of Peru and El Salvador, but sometimes he just plays with the stuff: "The other day I was using a long-range shotgun mike—that sucker with the foam on it—and I heard my wife planning a surprise vacation for me."

DAVID HANDELMAN

BRIEF LIVES

STUYVESANT'S STAR

ASK A FIFTEEN-YEAR-OLD ACTRESS "What's your favorite picture?" and wait for her to name any movie that doesn't star Molly Ringwald. Ask Lucy Deakins, whose first film opens next week, and she jumps up and takes a photograph from a table. Deakins's favorite picture shows a man in rolled-up pants and knee socks, declaiming on top of a desk. "That's my father, teaching *Twelfth Night*," she says.

Because Roger Deakins is a professor of Shakespeare at New York University and Alice Deakins teaches sociolinguistics at Columbia and NYU, their eldest daughter, Lucy, is not your typical screen teen. She grew up talking about books, not movies. She loathes being called cute. She tried modeling once and found it a bore. She's an NYU kid—faculty housing, Latin lessons—but at eleven she signed up for a drama class. That led to a part in Circle Rep's Young Playwrights Festival, a season on *As the World Turns*, and a starring role in *The Boy Who Could Fly*, a small special movie that will open in mid-September, just a few days after Deakins starts eleventh grade at Manhattan's Stuyvesant High School.

At Stuyvesant, one of the city's best public schools, being in a movie runs second to getting on the honor roll or reading *One Hundred Years of Solitude* twice, as Deakins has done. Starring in a movie is, however, more fun than learning all the muscles in a cat's body, which is why, these days, acting is winning out over biology: "All the technical courses you have to take before you can study behavior don't appeal to me."

Behavior, in fact, is a family obsession: Lucy's ten-year-old sister has written about child abuse for *Children's Express*, and her mother is exploring how gender affects language. Lucy studied deviant behavior to prepare for *The Boy Who Could Fly*, in which she plays a widow's daughter who befriends a silent, disturbed boy-next-door (Jay Underwood) who believes he has the power of flight. "Jay and I got in character by going to shopping malls," says Deakins. "He'd act however he wanted and I'd try to look out for him. People reacted in all *kinds* of ways."

Lucy Deakins: Schoolgirl with her name in lights.

Another chance to play a bright, mature teenager may not come soon, but Deakins is more concerned about getting a part in the school play. "We do musicals, and I don't sing well," she explains, "but maybe I can have a non-singing part or work on the crew." It is noted that she seems to lack teen-star ego. "Oh, I hate that stuff!" she says. "It's about as bad as being talked down to."

JESSE KORNBLUTH

Photograph by Dana Fineman. Illustrations: top, Guy Billout; left, Javier Romero.

OPERA NEWS

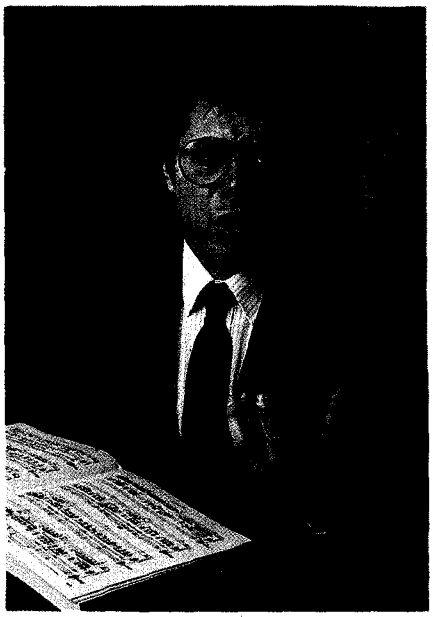
FROM RUSSIA WITH BRIO

MICHAEL TILSON THOMAS was edgy. Preparing to conduct *Tosca* last month at the Great Woods arts center in Massachusetts, he'd lost Carlo Bergonzi and Dano Raffanti for the part of Cavaradossi. Their substitute, chosen through word of mouth and a bootleg tape, was Vyacheslav Polosov, a tenor who had just defected from the Soviet Union.

Russian dancers and instrumentalists have been dazzling American audiences for years. But not Russian tenors, who tend toward nasal, under-pitch singing and blunt acting that disqualifies them for most roles west of the false Dmitri in *Boris Godunov*.

But at Great Woods, Polosov came through with a surging performance that proved he'd studied Franco Corelli records in Kiev. After his aria "*E lucevan le stelle,*" his Tosca for the evening, Renata Scotto, beamed like a proud mother hen.

"He dreams of being an Italian tenor," says Boston *Globe* critic Richard Dyer, "and he's got a very good lyric voice—and a provincial style. His mannerisms are not yet authentic."



Vyacheslav Polosov: The next great tenor?

Can Polosov, 36, become the young star tenor American audiences have been waiting for? He has the instrument; if he doesn't burn out or get lazy, he may learn to master it. He is not yet ready to replace Domingo or Pavarotti—he may never be—but for audiences who miss the slightly vulgar but vital Corelli, Polosov could signal a return to opera's heart-pounding past.

POLOSOV WAS ENTERED in Tokyo's Madama Butterfly Competition last May. There he got to know the American tenor Rene Torres and the young Mexican soprano Maria Luisa Gonzalez Tames—earning himself a warning from the Soviet agent assigned to watch him.

After he won the $6,000 first prize, Polosov went with Torres and Tames to a Tokyo theme park and said he wanted to defect. From a subway station, Torres arranged a meeting with the cultural attaché at the U.S. Embassy, who suggested U.N. and Japanese officials who would sponsor the defection.

As it happened, the Japanese foreign minister was in Moscow agreeing to return defectors to the Soviet Union when Polosov made his move. But instead of turning him over, the Japanese police stashed him in a hotel for two months until he could get an H-1 visa (for foreign artists of exceptional merit). Last month, he came to New York. Two weeks later, he sang at Great Woods.

Polosov had met once with Soviet officials in Tokyo. "They didn't make any threats," he says now. "They were very tactful." They presented letters from his mother and wife asking him to reconsider. They also offered him a Moscow apartment, which would allow him to join the Bolshoi.

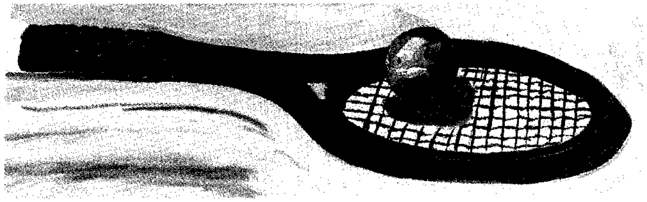
"I was very nervous in the beginning," he says. "I had heartaches and stomachaches. I couldn't sleep, and when I tried to, I saw images of my family," including his eight-year-old son, who had recently undergone a serious appendectomy. Polosov has spoken to his wife and hopes his family will be permitted to join him—but he says he will not go back to the Soviet Union.

In New York, he was taken under the wing of veteran manager Robert Lombardo, who found him an apartment, arranged for English lessons, and bought him new clothes (including white Reeboks). Polosov's U.S. career continues in October in Washington, D.C., when he sings in a "defector" production of Rimsky-Korsakov conducted by Rostropovich.

While money was clearly a factor—he has already bought a $3,000 stereo—Polosov expects more from America than wealth. "There was always a smile in the eyes of American artists," he says, "an openness onstage. They showed me it was okay to smile, okay to move freely. I wanted to be a part of that."

DAVID RUBIN

PRICES



HERE'S WHAT IT COSTS THE tennis set these days:

☐ One hour of weeknight indoor court time at Midtown Tennis Club (341 Eighth Avenue), $44.

☐ One-hour private lesson at Crosstown Tennis (14 West 31st Street), $51.

☐ Season permit for all city tennis courts, $30.

☐ Racquet restringing with Victor Imperial gut at Sporthaus (1627 Second Avenue), $36.

☐ Courtside-box-seat series ticket for the U.S. Open, $550.

OVERHEARD

WOMAN IN BAKERY, TO DOG: "I can't handle all the *stress* you're giving me today."

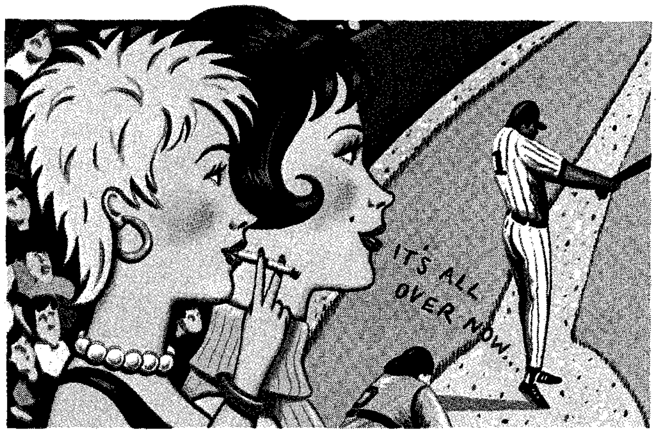
BLOOMINGDALE'S CLERK TO engaged couple registering for cookware: "I could tell you about all the pots, but why don't I just show you the ones Caroline Kennedy registered for?"

WOMAN TO MAN, AT 47TH and Third: "No, I didn't take them to Fotomat, because they told me when I first came to New York they don't *take* no nude pictures."

Photograph by John S. Abbott. Illustrations: left, Tom Christopher; right, Al Gold.

TRUE TALE

END OF THE GAME


IT'S ALL OVER NOW...

WITH THE YANKEES down 2–1, the two heavyset men decided to get more beer, leaving their girlfriends in the seats behind home plate.

The bigger of the two women seemed relieved that her boyfriend was gone. She gave Don Mattingly a long appraising look as he settled into the batter's box.

"It's all over now," she said finally. "I took that, you know, job."

Her friend, a small blonde in a low-cut blouse, lit a Newport. "What?" she said.

"I'll be making $12,000 more than I am now," said the bigger woman, who wore designer jeans, high heels, and a faceful of makeup, "which is $14,000 more than Bob makes. He doesn't want to talk about it, but that's reality, you know."

Mattingly looked at a fastball for a strike. The big woman moaned and reached for the cup of beer under her seat. "And I'm moving out of the city," she said.

"Does Bob know *that?*"

"No," the big woman said as Mattingly hit a line drive that was caught by the shortstop. "He never wants to talk about anything. I wanna say to him, 'This is reality. I've outgrown you.' "

Her interest perked up when Dave Winfield stepped in and twitched his rear end. She smiled as he cocked his bat. He swung and missed the first pitch. "Like when a good player isn't hitting, you gotta sit him down," she said. "Face reality."

"That's sad." The blonde picked up a Yankee program and began looking through it. "You guys had fun."

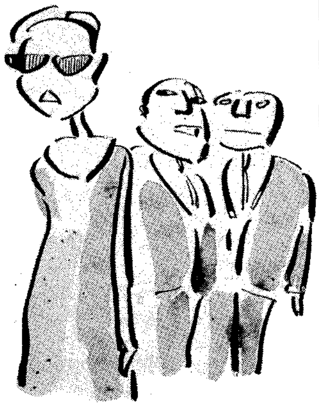
The big woman sighed as if reconsidering.

Right then, Winfield swung at a change-up and the ball rose high in the air, heading toward deep right field. The crowd roared, and the boyfriends tried to fight their way past the vendors in the aisle back to their seats. At the last second, though, Winfield's hit curved foul.

By the time the big woman's boyfriend got back to his seat, Winfield had grounded out weakly to the pitcher. "Never mind," the big woman said. "It's over."

PETER BLAUNER

PEN & PENCIL



"I don't know who she is. But she requests total anonymity."

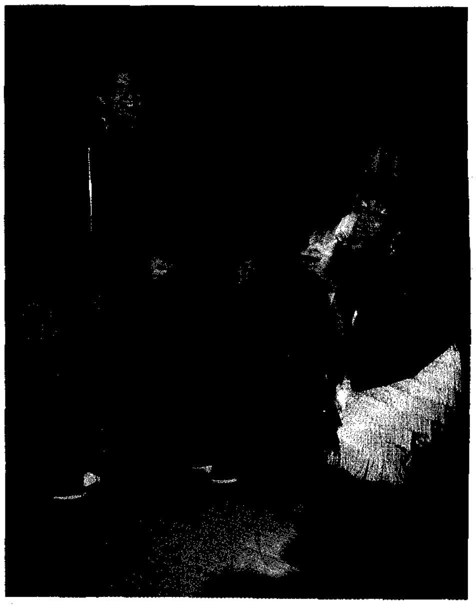
ANTHONY HADEN-GUEST

SOUNDS

Richard Golub Takes the Rap

AS A TRIAL LAWYER, Richard Golub has successfully represented Donald Trump and Harry Winston. Now Golub is trying to acquit himself outside the courtroom as a rap writer and performer.

The jury is still out on his debut twelve-inch dance single, "He Is My Lawyer." But Golub took his case to the people the other night at the Cheetah Club, a disco in Paterson, New Jersey, that attracts a young, mostly black crowd. Golub and his band, Power of Attorney, made their debut on a bill with ten aspiring disco acts. But only Golub—who is 43 years old, white, and estranged from his wife, actress Marisa Berenson—pulled up to the Cheetah in a stretch limousine.



Golub and Willoughby plead their case.

Golub claims he's serious about his new career. Onstage in a dark-blue zoot suit, he bobbed and paced and broke a sweat while pleading on behalf of his client, a woman (singer Tanya Willoughby) accused of her lover's murder. Golub rapped a Perry Mason–style summation, revealing that the woman's husband did it—in drag.

"I didn't know how convincing I could be up there, but I really felt into it," he said backstage, still pumped up after his well-received five-minute act. "It's not like a courtroom, where too many people interfere with your act. Here, you don't have a captive audience. A jury doesn't walk out on you in the middle of a summation. A club audience might."

Golub said he was moved to defend his profession after hearing an "insulting" Jackson Browne song called "Lawyers in Love."

"He depicted lawyers as basically ruining America," said Golub, "but a guy like Jackson Browne doesn't know how hard lawyers work. Musicians sometimes think they're too cool—there's an artist in everyone waiting to be tapped." So he wrote a rap narrative based on real-life cases, recruited musicians, and produced the single for "somewhere between $5 and $10,000."

But when he took the finished product to other friends—Clive Davis of Arista Records, Gil Friesen of A&M, "people who have asked for dinner-table legal advice"—he was politely refused. Finally, a small label called Rock Dream decided to put it out, and Golub has appeared at in-store promotions and granted interviews to such music publications as *The National Law Journal.*

"Donald Trump thought it was great," says Golub.

STANLEY MIESES

Photograph by Donal Holway. Illustration by Susan Faiola.

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RUTH RECOMMENDS

BY RUTH GILBERT

The first Sunday after Labor Day marks the TAMA Fair, on Third Avenue from 14th to 34th Street, one of the city's best street festivals. It's a bargain hunter's heaven, and there's entertainment for all.

CAFE JUPITER

John Richmond (above), a fluid tenor-saxophonist, makes his debut here as leader of a blue-chip trio (with Kenny Kirkland and Charnett Moffett). See them September 5 or 6.

MTV VIDEO MUSIC AWARDS

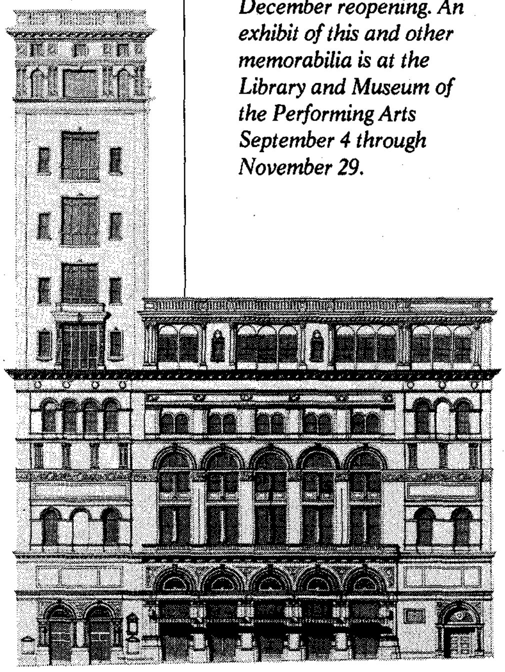
The younger generation will stay home tonight! Some of rock and roll's hottest entertainers—Tina Turner (below), Genesis, Van Halen, Whitney Houston—are featured on the show, which is on Channel 5 September 9 at 8 p.m.

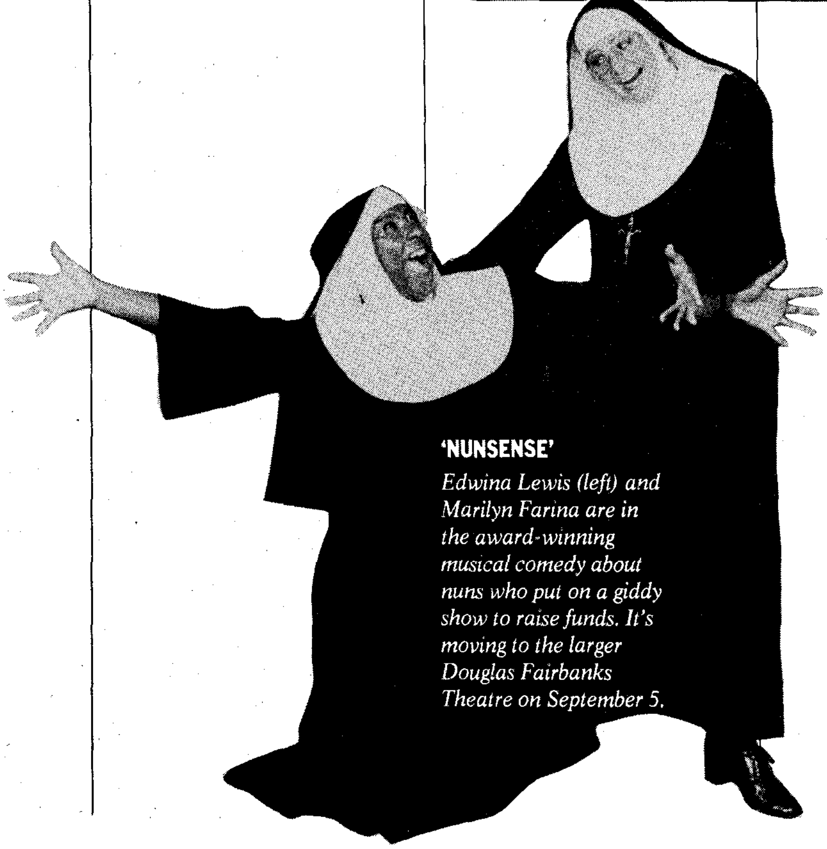
'OLYMPUS ON MY MIND'

The Barry Harman–Grant Sturiale musical has moved uptown to the Lamb's Theatre. Above, Jupiter (Martin Vidnovic) poses as Amphitryon in order to more properly seduce the mortal's beautiful wife (Emily Zacharias).

CARNEGIE HALL REDUX

Here's an architectural drawing of how the great hall will look at its mid-December reopening. An exhibit of this and other memorabilia is at the Library and Museum of the Performing Arts September 4 through November 29.





'NUNSENSE'

Edwina Lewis (left) and Marilyn Farina are in the award-winning musical comedy about nuns who put on a giddy show to raise funds. It's moving to the larger Douglas Fairbanks Theatre on September 5.

Photographs: top left, Carlo Pieroni; top right, Anita & Steve Shevett; center, Brian Aris; bottom left, Adam Newman.

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AMBULANCE

What to Do • Whom to Call Where to Go

BY JANICE HOPKINS TANNE

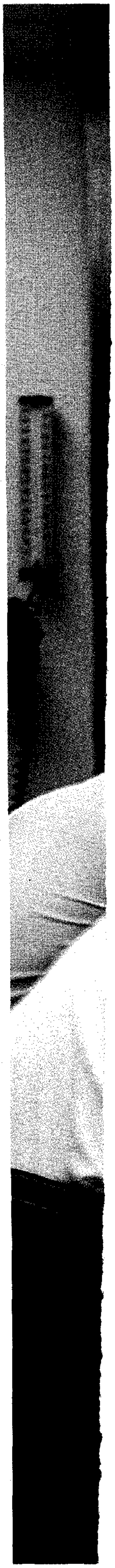
THE SATURDAY BEFORE CHRISTMAS, KAREN and Michael* were hard at work in their law firm's Third Avenue offices. At lunchtime they took a break for some take-out Chinese food. By late afternoon, Michael felt lousy. He vomited twice and rushed to the bathroom several times with diarrhea. Karen thought fresh air would help, but when the two got down to the lobby, Michael felt dizzy—so dizzy he had to grab a pillar for support. He was scared. She was scared. The lobby attendant called 911.

Jonathan, Cathy, and their three-year-old daughter, Millie, had just moved to New York from California. One night as they camped out among the moving cartons, they had trouble getting Millie to sleep; she cried uncontrollably. "I thought she had a fever; she'd never acted so difficult. But the thermometer was packed and we didn't have a pediatrician in New York. And I wasn't sure it was a real emergency," Cathy says.

One Friday evening as Andrea, a free-lance designer, relaxed on her sofa, she felt an agonizing pain in her abdomen, on the lower left side. "It was the worst pain I'd ever felt in my whole life. I got to a nearby emergency room. They told me it was only a problem with my IUD, which they removed. Then they sent me home with a painkiller. Saturday I felt better, but on Sunday, when I got out of bed, I was so weak I fell down. I was very frightened," she says.

WHEN IS A MEDICAL PROBLEM A medical *emergency?* Alarming symptoms rarely seem to crop up at the proper time—on a weekday, when you could simply head for your doctor's office. Pain strikes, with perverse consistency, at night or on a weekend. Then you worry: Can this wait till tomorrow? Till Monday? Would I be overreacting if I called the doctor's service? Should I get to that ambulatory-care service I saw advertised on the bus? Maybe I should dial 911—or would that be pure hysteria?

Some people are more easily alarmed than others; to them, a serious illness is simply—as one doctor confessed in the *British Medical Journal*—"one that happens to *me*." Hundreds of New Yorkers with minor problems dial 911 every day, taking up the operators' time and slowing down the ambulances needed for people who are experiencing life-or-death emergencies.



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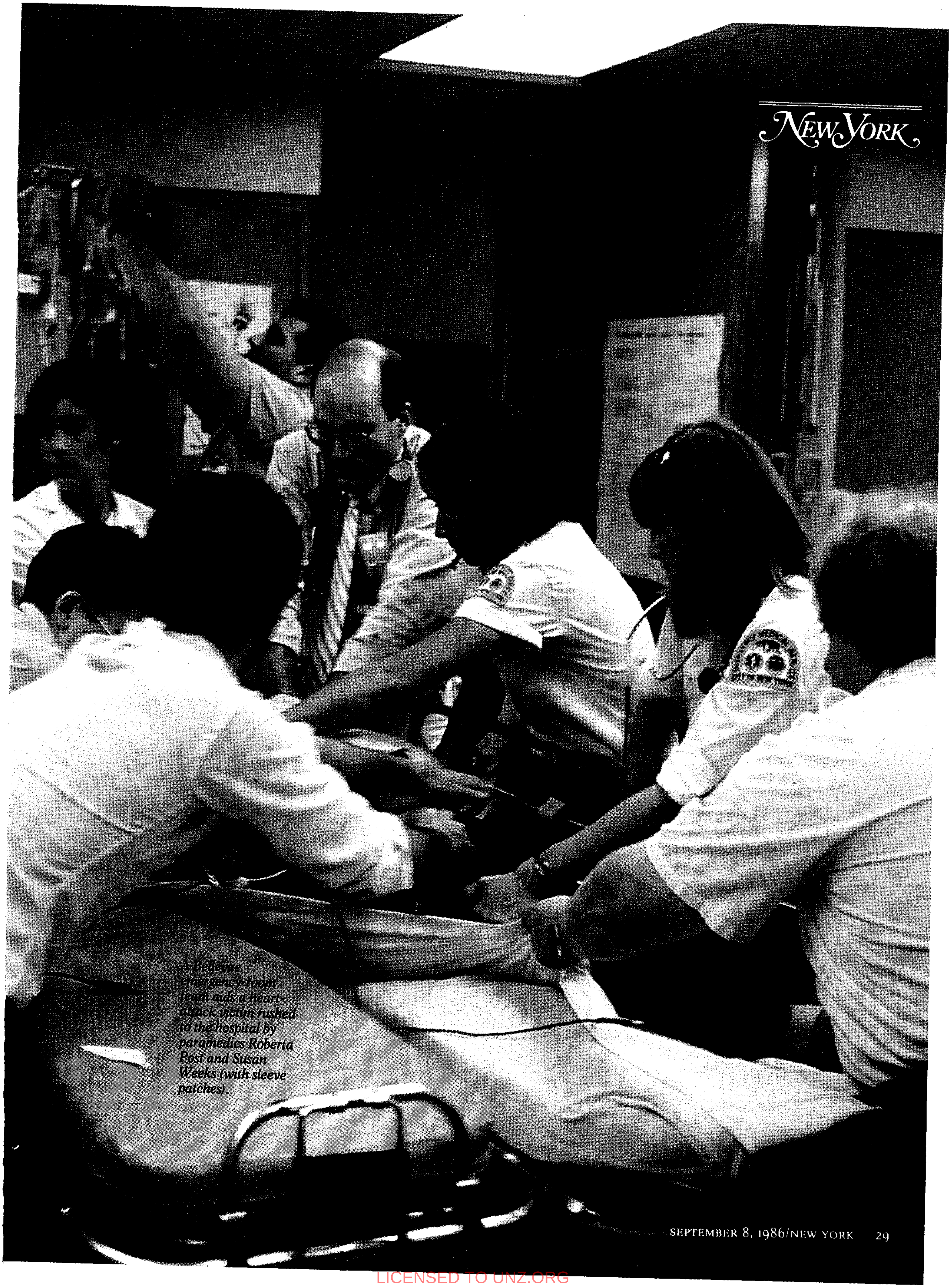
* *Fictitious first names have been used to protect the privacy of some people in this story.*

PHOTOGRAPHED BY DAVID ALAN HARVEY



A Bellevue emergency-room team aids a heart-attack victim rushed to the hospital by paramedics Roberta Post and Susan Weeks (with sleeve patches).

DON'T BE A STOIC—MOST PEOPLE UNDERESTIMATE THE SEVERITY OF CERTAIN PROBLEMS.

Many people, though, are stoics, too polite to bother their doctors unless the problem is obviously an emergency—a gunshot wound, say. Though they may be in pain, they are in a quandary about the need for, and the propriety of, summoning an ambulance. Indeed, according to the American College of Emergency Physicians (ACEP), 75 percent of people underestimate the severity of some medical problems. Here are those underrated symptoms. Studying them now may save your life.

Discomfort in the upper abdomen or chest. "One and a half million people have heart attacks in this country each year," says Dr. Richard L. Stennes, president of ACEP. "Forty percent of them die. The frightening part is that of those who die, half die before they get to a hospital. Most of them have had two hours or more of warning symptoms, but they say to themselves, 'Not me; I couldn't be having a heart attack. I'll sit down and it will go away.' Sometimes the *patient* goes away."

Heart-attack pain often feels different from anything the patient has felt before. It usually starts in the chest, at breastbone level or higher, and then spreads out to the arm, jaw, shoulder, or back, depending on which part of the heart muscle is affected. A dreadful fear often goes with the pain. "If you feel as if somebody's sitting on your chest or squeezing it," Stennes says, "if you feel a sense of impending doom, if you're pale, sweaty, and short of breath, the safest thing to do is call 911 and let the experts sort it out."

Pain in the lower chest or upper abdomen may be indigestion, the doctor points out. "Indigestion is a sharper feeling, and it's often associated with nausea and preceded by some dietary indiscretion."

While too many people ignore pain that turns out to be a heart attack, many others worry unnecessarily. Dr. Diane M. Sixsmith, medical director of emergency medical services at New York Infirmary–Beekman Downtown Hospital, says that about half the people who are brought to her emergency room with chest pain turn out to be suffering from stress, pneumonia, upper-respiratory problems, and other noncardiac conditions. Still—better to be checked out and dismissed, even if you feel you're overreacting, than to ignore chest pain.

Shortness of breath or difficulty in breathing. These may be signs of heart attack, pulmonary embolism, or pneumothorax, all of which require immediate medical attention. A pulmonary embolism is a blood clot that blocks blood flow to the lung. The patient's breathing rate increases because the body is not getting enough oxygen. When someone has pneumothorax, the lung collapses, letting air into the chest cavity. The air then presses against the lung and keeps it from expanding with each breath. "In the respiratory-flu epidemic last winter, we saw two or three of these a day," Stennes says. "People coughed so violently that they ruptured a lung."

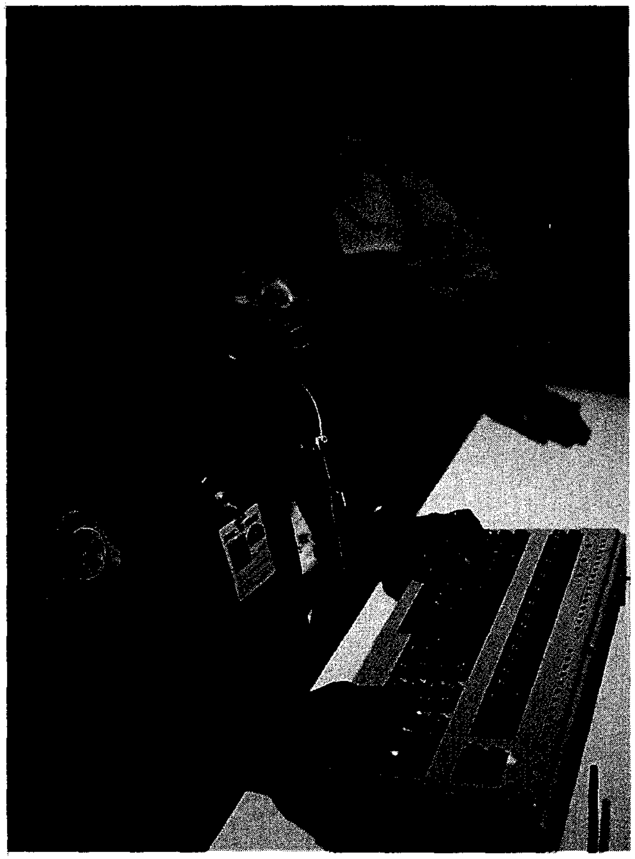
If your symptoms are similar to ones you've had before, you probably don't need to dial 911 for a breathing problem. Those who have asthma, for example, should know what to do if an attack occurs, and should call 911 only if their medication doesn't work or if the problem is more severe than usual.

Fainting or feeling faint. These symptoms prove to be serious, Stennes says, when they are caused by a heart or blood-sugar problem. An irregular heart rhythm (arrhythmia) may make the heart beat so quickly (or slowly) and so irregularly that it isn't pumping enough blood to the brain. That causes a feeling of faintness. Diabetics who take insulin may feel faint if their blood sugar is too low because they missed a meal or took too much insulin; patients usually know to counteract this by eating candy. Other serious causes are a drug or prescription-medicine overdose, a stroke, or a heart attack.

Dizziness, sudden weakness, or a severe disturbance in vision. These may be signs of stroke. Stroke victims usually experience sudden weakness on one side of the body. Other possible causes of dizziness and weakness are heart arrhythmia, diabetes, and hyperventilation. Vision disturbances can be caused by retinal detachment or a spasm or clot of the artery supplying the retina.

Sudden, severe pain anywhere in the body. "In a typical case," Stennes says, "a man wakes up in the middle of the night with severe pain in his back, between the shoulder blades. He's never had it before, but maybe he has high blood pressure. Should he take some aspirin and go back to bed? He may find, if he dresses to go to the emergency room, that he has difficulty controlling an arm or leg. The cause is bleeding into the spinal cord, maybe from a blood-vessel malformation he never knew he had. But if it's not

"If you call 911, try to stay calm and not scream," says an operator. "And don't hang up till we've finished getting the information we need to get."



Technician Tonnie Rivera answers 911 calls.

treated in less than six hours, control of the arm or leg will likely be gone forever."

Pain in the head, sometimes accompanied by vision changes and nausea, can be caused by bleeding into the membranes between the brain and the skull. The pain may occur spontaneously, or it may be associated with an injury to the head. If you've banged your head or been punched, you may experience this pain immediately, hours later, or days later. Once you feel it, Stennes says, "you don't have a lot of time to prevent devastating damage from the pressure on the brain."

Pain in the eye can mean serious problems, like acute-angle glaucoma. High pressure inside the eye can cause blindness unless it's treated immediately. "If your eye hurts a lot and has never felt that way before, get immediate attention," Stennes says.

In a woman of childbearing years, pain in the abdomen can mean a ruptured ectopic pregnancy. "This is a life-threatening situation," says Stennes. "She can bleed to death internally very fast." Ectopic pregnancies occur more often in women using an IUD and in those who've had previous pelvic infections.

The severe pain Andrea experienced that Friday night was caused by a ruptured ectopic pregnancy. By Sunday, she had been bleeding internally for 36 hours; her faintness came from the blood loss. Fortunately, she got help; she was operated on in a few hours. She lost one Fallopian tube, and that may lessen her chances of a future pregnancy. But she's lucky to be alive; the bleeding had gone on dangerously long.

Another cause of pain in the abdomen in a young woman may be pelvic inflammatory disease. If it's not treated, it will likely cause infertility, according to Stennes.

Sudden and severe pain in the side or belly may signal a kidney stone—"it turns people into a quivering ball of protoplasm," he says—or it may be appendicitis or an aneurysm, a dangerous ballooning-out of the wall of an artery.

Severe or persistent vomiting. This can be the result of brain injury, inflammation of the pancreas, gallbladder disease, stomach ulcers, appendicitis, or food poisoning (often caused by tainted milk products, like custard pastries, or tainted shellfish). Blood in the vomit can be a sign of gastrointestinal hemorrhage. Green-stained vomit may indicate gallbladder problems or bowel obstruction.

Suicidal or homicidal feelings. "If you're so depressed that you are thinking about how you're going to do it, get counseling immediately," Stennes says.

AFTER TRUE EMERGENCIES COME THE INTERMEDIATE problems. Some can wait till Monday: lower-back pain, an ingrown toenail, a cold or flu, an earache or sore throat, a cough, itching, a rash. "People just won't believe there's no magic cure for a cold, and they come to the emergency room looking for a shot or a pill," says Dr. Eduardo Gonzalez, director of the emergency room at St. Vincent's Hospital. But there's not much you can do for colds and flu except stay in bed, drink lots of liquid, take aspirin or acetaminophen, and wait till you feel better. If the ailment is accompanied by severe diarrhea that dehydrates you, however, get medical attention immediately.

Emergency medical specialists divide problems into "emergent," "urgent," and "nonurgent" problems. Emergent problems are those that must be dealt with immediately—heart attacks, gunshot wounds, trauma, and the like. Urgent problems are those that need to be dealt with in an hour or two—sprained ankles, broken bones, cuts that need stitching. For these, get through to your doctor and let him tell you what to do. Nonurgent problems are those—like a mild earache or a sore throat—that can wait for twenty hours or more.

Stuck in traffic, the ambulance crew radioed an EMS doctor to say, "We'll be at the ER in four to six minutes; should we administer more lidocaine?"

Dr. Fred Schwartz, at EMS headquarters, reads an EKG transmitted from an ambulance.

If you feel you are getting worse rapidly, says Dr. Lewis R. Goldfrank, director of emergency services at Bellevue Hospital Center (which sees 110,000 emergency-room patients every year), call your doctor or go to an ER. If your symptoms greatly worry you and you don't know how serious your condition is, he says, "your best bet is to call 911 and let the specialists take you to the most appropriate place."

HOW TO TALK TO 911

SINCE *New York* PUBLISHED ITS ARTICLE ON EMERGENCY rooms (February 20, 1978), Dr. Alexander Kuehl, head of the city's Emergency Medical Service (EMS), has standardized the 911 system. Prior to that standardization, which began in 1981 and is ongoing, ambulances were largely staffed by unskilled attendants; many of the Police Department phone operators who handled the calls had no medical training; and the facilities of the hospitals participating in the loosely organized 911 system varied widely. (Before Kuehl took over, though, the training of ambulance crews and operators *was* being gradually upgraded.) These days, skilled emergency medical technicians (EMTs) answer the phones; EMTs and paramedics staff the ambulances; computers speed up the dispatching; and the injured and ill are taken to one of EMS's 42 receiving hospitals and twenty specialty referral centers, all of which meet stringent personnel and equipment standards.

Today, when you call 911, a Police Department operator will answer and, since yours is a medical emergency, transfer your

EMS RECEIVES AN AVERAGE OF 100 CALLS AN HOUR. EARLY EVENING IS THE BUSIEST TIME.

call to EMS. "At EMS you will talk to a skilled emergency medical technician who's had 100 hours of training that includes giving first aid and cardiopulmonary resuscitation [CPR], who has experience in the field, and who has been given additional training in communicating with the public," Kuehl says. "He or she will help you decide if it's an emergency and what to do. There is also a physician in the communications center who can be consulted if needed."

At EMS headquarters, a two-story building in an industrial area in Maspeth, Queens, the communications center is quiet and dark. Computer screens blink; the ringing of the phones is muffled. About 100 calls an hour come in to the center, day in and day out; as many as eighteen operators and dispatchers handle calls at any one time. The early evening is busiest, the predawn hours slowest.

The operator who gets your call starts the triage (sorting-out) process. At the top of the nine priority levels are those situations that are immediately life-threatening: cardiac arrests, serious accidents or burns, gunshot wounds or stabbings, serious difficulty in breathing, or shock.

EMS can refuse to respond to a trivial call, such as a request to be taken to the hospital for a clinic appointment or a request for transportation to replenish medication. However, the service errs on the side of caution and compassion, responding to many calls that are not true emergencies.

I sat with technician Tonnie Rivera, a five-year veteran of EMS, as she took a stream of calls one weekday afternoon. "Is that a man or a woman?" she asked, typing the answer into the computer as she talked. "About how old? What's the matter with him? Does he drink at all? Take drugs? Is he taking any medication?" She confirmed the street address, apartment number and floor, and the phone number (in case someone from EMS should need to call back), and ended with "Thanks, we'll be there." She quickly noted the problem and established a priority. The call had taken less than a minute.

"People don't understand why we ask the questions," Rivera said. "They say, 'Just come right over.' But we need to find out what the problem is so we can decide whether to send a basic life-support ambulance staffed by EMTs or an advanced life-support ambulance staffed by paramedics. The more information the ambulance staff has, the more they can do. For example, they'll know what to carry with them from the ambulance to the apartment." One tip: If your building has an avenue address but the entrance is around the corner, on a side street, mention that; help will get to you faster.

"If you call 911, try to stay calm and not scream," she ad-

HELP IN A HIGH RISE

When the emergency turns out to be cardiac arrest, there's a grace period of only four to six minutes before irreversible brain damage usually occurs. Someone *has* to help the victim before the ambulance arrives. A patient with another kind of trauma—hemorrhage, say—may have a few additional moments' grace, but those moments may be wasted if the crisis occurs in a large, multi-tenant office building. "EMS may be at the building in ten minutes," says Dr. Leon Warshaw, executive director of the New York Business Group on Health (NYBGH), a nonprofit coalition of some 270 companies, medical schools, and health-care providers, "but it can take another twenty minutes to get to the patient. In one case, the building security people refused to let the ambulance crew in!"

In an emergency, teamwork is crucial. Someone who knows cardiopulmonary resuscitation or how to stop heavy bleeding must be summoned quickly. Someone must call EMS. Someone should go to the lobby to hold an elevator and direct the EMS crew to the patient. Someone else should flag down the ambulance.

When Warshaw was medical director of the Equitable Life Assurance Society, which occupied its own building, he set up an emergency-response system in the medical department. Staffers were trained to deliver emergency care fast and to interact with EMS. The NYBGH would like to see such a system set up in other buildings. Accordingly, it has completed a pilot project—the Health Emergency Life Support Program (HELP), in which volunteers from two buildings were trained in first aid and CPR, as well as in how to deal with 911 and direct an ambulance crew to the accident scene. (A recently passed Good Samaritan law shields the volunteers from liability in case of lawsuit.)

One team member at 424 West 33rd Street, a thirteen-story building with fifteen tenants, was John MacNaughton, office manager of Donna DeSeta Casting, which casts TV shows, films, and commercials. "Before this program started, we saw a man in our office collapse and die from a heart attack. The people from 911 were terrific, and we learned there probably wasn't anything we could have done, but we all felt we wanted to be able to help. We were delighted when the business group came along with the pilot project," he says.

Eight people took the 36-hour course. In an emergency, they will be notified by phone. The first person on the scene takes charge and assigns others to their tasks as they arrive.

"When a man took off the tip of his finger with a band saw in this building, we all knew what to do. Several people responded and helped stop the bleeding," MacNaughton reports.

"When another man fell off a ladder and had a compound fracture of the leg, the system worked well. The police and 911 were called, then the HELP team. The man was calm, sitting on the floor, and Donna and I saw he was okay, so we didn't try to move him. One of the team went down to the lobby to hold an elevator, another flagged down the ambulance," MacNaughton says.

There has been no emergency in the other pilot-project building, 655 Madison, which has 25 stories and 23 tenants. But some twenty people have gone through the training.

To find out how to set up a HELP emergency-response system in your building, get in touch with the New York Business Group on Health, 622 Third Avenue, New York, New York 10017, 808-0550. If you send a $30 check, you'll get the group's manual on starting an emergency-response system. —J.H.T.

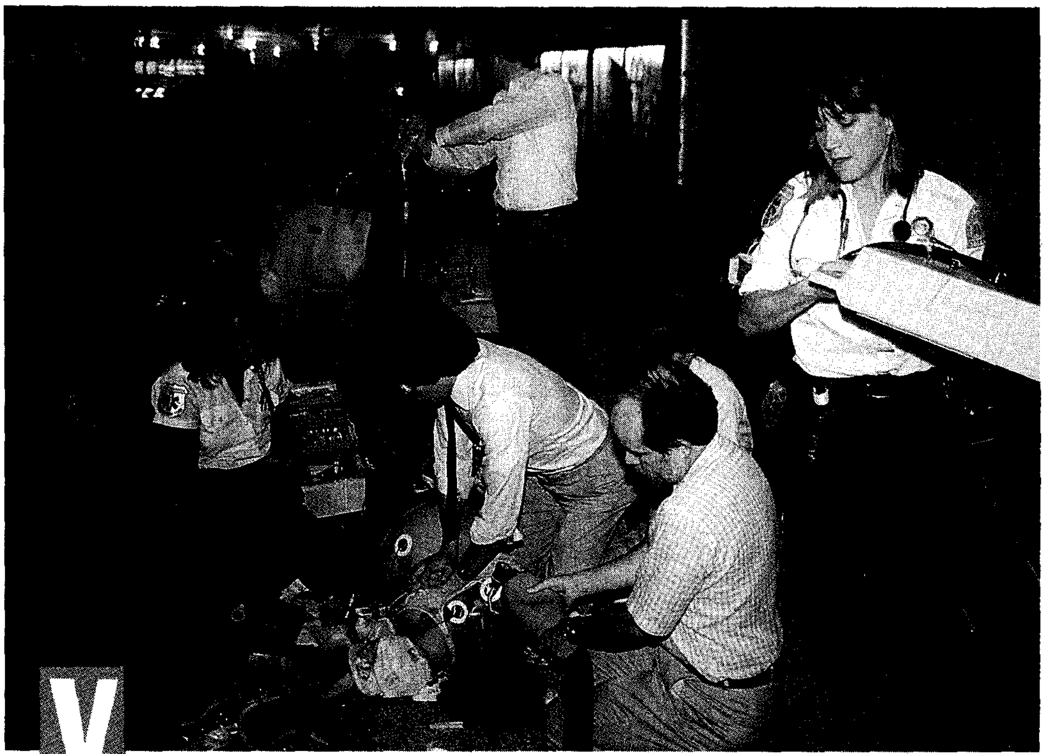
vises. "We must verify the information we have and find out who the patient is—sex, age, the immediate problem, the pertinent medical history. Don't hang up until the operator is finished. We try to evaluate the competence of the caller. I've told people how to do cardiopulmonary resuscitation over the phone." If the caller needs to administer first aid, the operator will talk the caller through the process. While I was there, Rivera told a worried baby-sitter how to deal with a child who had a bad nosebleed.

THE AMBULANCE CREW

FROM RIVERA'S COMPUTER SCREEN THE INFORMATION passes instantly to a dispatcher, who assigns an ambulance by radio and sets an estimated time of arrival. Response times depend mainly on the severity of the problem. If you've fallen down the stairs and broken your arm, you will wait longer than if you're having a heart attack. Response times are also affected by traffic and by how busy the EMS system is when you call.

"In 1981, when I took over at EMS, response time for top-priority calls was about 22 minutes. Now it's about ten," says Kuehl. (That seems right; I rode in an ambulance three times with an EMS team, and each time the unit reached the patient in about ten minutes, even though it had to contend with midtown traffic.)

There are about 120 ambulances available during the busiest shifts, about 80 at quieter times. Helicopters, on call to EMS from the Police Department, make about 100 lifesaving airlifts a year. They are used mainly to rescue highway-accident victims or to get patients in distant parts of a borough to a specialty hospital, like a burn or trauma center. And EMS has just put into service twenty motorized scooters that will get a medical technician to the patient quickly at times when ambulances would have trouble moving (during concerts in the parks, for instance).



An EMS team responds to a medical crisis at Grand Central.

You may ask the EMS crew to take you to a particular hospital, but remember: They are the experts; they know which ER is best equipped to treat your problem.

Ambulances, Kuehl says, are "dynamically deployed around the city. Our computer tells the ambulance where it should be stationed for most efficient service. There's one grid for basic-life-support [BLS] ambulances—they make up about 70 percent of our vehicles—and an overlying grid for advanced-life-support [ALS] ambulances." Each ambulance has a defined primary area of response (PAR). For example, one PAR in Manhattan runs roughly from 34th Street to 42nd Street, Lexington Avenue to the East River. Another covers the matching area on the West Side.

Within each area, ambulances are stationed in relation to traffic patterns and time of day. "They're sitting on corners waiting for calls on their radios. They're not goofing off, although we get complaints from irate citizens who don't understand that the crews are doing what they're supposed to be doing," Kuehl says.

The EMS computer suggests the kind of ambulance—BLS or ALS—that should be sent, and then a dispatcher sends the vehicle closest to the patient. Closest, that is, in driving time: It may make sense to send an ambulance that can go straight down an avenue rather than one that must fight crosstown traffic; thus, an ambulance may move outside its PAR. The driver decides whether the urgency of the call requires driving the wrong way down a one-way street, running up on the sidewalk, going through red lights, crossing into the opposing lane on a two-way street, or similar imaginative maneuvers. These can be lifesaving but can also lead to embarrassment: Often a call is abruptly canceled over the radio and the screaming ambulance suddenly switches off its siren and slows down. Onlookers may conclude that somebody's having a bit of fun.

Judging by the ambulance crews I met and saw in action, EMS personnel are a dedicated, unrecognized, grossly underpaid band who work under appalling conditions and face danger and abuse on the job.

I started a tour with one crew from the Bellevue base station, on 26th Street south of the hospital. It's nothing more than a drafty, dilapidated two-story garage. Paint peels from the walls, the floor tiles are worn through, and the desks look pre-World War II. There's a locker room for men and one for women, but one paramedic told me that "if a patient vomits on me, I don't have the facilities to take a shower before going on my next call."

EMS staffers get neither the pay nor the benefits of other emergency personnel like the police and firefighters. A technician's starting salary is about $21,000 per year, with top pay of under $23,000; paramedics start at $22,500 per year and get a top salary of about $25,000. Police and firefighters start at $25,977 and can eventually make as much as $33,273. No won-

AMBULANCE CREWS ARE A DEDICATED BAND WHO WORK UNDER APPALLING CONDITIONS.

der there's a 14 percent turnover of EMS personnel every year.

Despite the difficulties of their jobs, the EMS people I saw were efficient, gentle, and caring in dealing with the injured, sick, and distressed.

911 KNOWS BEST

A BASIC-LIFE-SUPPORT AMBULANCE CARRIES TWO emergency medical technicians. Each has received 140 hours of training in giving first aid and in extricating people from car crashes and disaster sites; in giving cardiopulmonary resuscitation; and in using military anti-shock trousers (MAST) that apply pressure to the legs and abdomen, redirecting blood to the heart and brain.

An advanced-life-support ambulance carries two paramedics, each of whom has had 1,000 hours of training. They do everything EMTs do, but they can also establish intravenous lines, give certain drugs, take electrocardiograph readings, and defibrillate the heart if it is beating in a dangerously irregular way.

All ambulances are in radio contact with the EMS communications center and can request additional information from the physician there. When I visited, the doctor on duty was Dr. Fred Schwartz, who has had ten years' experience as head of the emergency rooms at Beth Israel Medical Center and New York Infirmary–Beekman Downtown Hospital. He was on the radio with paramedics who had responded to a call at the Lexington Avenue and 59th Street subway station, where an elderly man had almost passed out. With their portable EKG machine the paramedics determined that the patient had a heart arrhythmia. They set up an intravenous line and began giving the drug lidocaine, which restored the man's heart to a normal rhythm. On their way to the New York Hospital–Cornell Medical Center, they got stuck in traffic. It would take them another four to six minutes to get to the ER; should they give the patient more lidocaine?

Schwartz looked at the now-normal EKG being transmitted from the ambulance. "No," he said. (The drug, he told me, may cause mental disturbance in elderly patients.) This kind of on-the-spot advice, using telemetry, has been available since June 1985: Round the clock, ambulance crews can consult with a doctor at the EMS communications center.

When they've reached the patient, the ambulance staffers examine and stabilize the victim—cleaning wounds, stopping bleeding, and applying a temporary bandage, for example. They assess the severity of the problem and decide where the patient should be taken for treatment. If the problem is minor, they can refuse to take someone to a hospital—but only after they have consulted the EMS doctor by radio, described the patient's symptoms, and been told what to do. The decision that the patient need not be taken to the hospital must be made by the doctor, not the ambulance crew.

"The crew's job is to deliver the patient to the nearest appropriate hospital or specialty referral center," Kuehl says. They may bypass a hospital—because it's not a 911 receiving hospital, or because it's crucial to get the patient to a specialty referral center, like a burn center. "When Brigitte Gerney was injured in the crane accident on Third Avenue, she was taken to the replant center at Bellevue, rather than to Lenox Hill, which was closer," Kuehl explains. "In the Gerney case, everybody was on line [there was good coordination between the police and the hospital team, the medical staff was waiting, and the operating room was ready when the patient arrived]. It worked," says Bellevue's Goldfrank, who spent some dangerous hours under the crane caring for Gerney.

If you ask the EMS crew to take you to the hospital with which your doctor is affiliated, they will do so if they feel it's an appropriate destination, and if the hospital is what they consider a reasonable distance beyond the border of their PAR. But *they* are the experts; they know which hospitals are best equipped to treat your problem; they must be the ones to make the decision. If, once your condition is stabilized, you wish to transfer to the hospital where your doctor is an attending physician, you can do so by private ambulance.

The charge for EMS ambulance service (you'll be billed) is about $156 to $215; it's usually covered by medical insurance.

HOSPITALS AND TRAUMA CENTERS

JUST AS THERE IS A TWO-TIER SYSTEM OF AMBUlances, so there is a two-tier system of hospitals—911 receiving hospitals, and specialty centers that offer advanced care (box, page 37). Although New York State requires all hospitals to have an emergency room, only 42 of the approximately 80 hospitals in the city currently receive patients from ambulances dispatched by EMS. These 911 receiving hospitals include both municipal and voluntary (nonprofit) facilities.

The New York Heart Association has designated all 911 hospitals as heart stations, indicating that they are equipped to care for heart-attack patients. In addition, 911 hospitals fulfill lengthy criteria set by EMS. A 911 hospital's ER must be staffed by experienced emergency physicians. In addition, residents trained in basic life support, advanced life support, and trauma life support may care for patients.

Many specialists must be on call 24 hours a day: board-certified or board-eligible specialists in anesthesia, general surgery, internal medicine, orthopedic surgery, radiology, pediatrics, cardiology . . . the list goes on and on. They must be able to get to the patient very quickly—in 30 minutes at most.

The ER must have on duty—round the clock—at least one full-time registered nurse who has advanced training and experience in emergency medicine, including basic life support and advanced cardiac life support. And, 24 hours a day, there must be a professional triage person—usually a nurse—who determines priorities for treating each patient.

The hospital determines how many of these staffers (above the required minimum) are on duty at a given time. If you come to an ER at three in the morning, you are more likely to be seen by a resident than by an attending physician. (At Bellevue, however, the ER is always staffed by attending physicians who are members of the NYU Medical Center staff, Goldfrank says. Beth Israel Medical Center's ER is now also staffed round the clock by attending physicians. Some other hospitals may also have attendings working in their ERs round the clock.)

The 911 receiving hospitals must fulfill many other requirements: for equipment, for laboratory staff, for blood. An operating room that can be staffed quickly must be available. And each receiving hospital must have an intensive-care unit.

A trauma center is a unit—separate from the ER—that is responsible for the care of seriously injured patients. They are usually directed to it through the emergency room; a 911 ER must be able to stabilize the condition of trauma patients so that they can be transferred to a trauma center. (A trauma patient, according to the American Trauma Society, is someone who has sustained a significant injury: being struck by a car, for instance, or falling from a third-story window, or being a rider in a car that has crashed while traveling at high speed.)

You think of a trauma center as a building with a sign on the front, but it's not: "Our trauma center involves 25 different departments in the hospital," says Dr. Roger Yurt, director of the trauma center at the New York Hospital-Cornell Medical Center. Care at a trauma center must be provided faster—and at a higher level—than care given at a receiving hospital. And trauma centers must have staffers with more specialized skills (in trauma, for example) and more elaborate equipment (a CAT scanner, for example). They must have greater supplies of blood and more backup services—like a fully staffed operating room that is available 24 hours a day.

Dealing with burns, reattaching arms, getting oxygen quickly into the blood of those who've suffered smoke inhalation—those are the kinds of rescues that are performed at the specialty referral centers and some specialties are even more exotic. "The owner of a twelve-foot king cobra was bitten at Kennedy airport a couple of years ago," Kuehl says. "Using a Police Department helicopter, we got him to the Bronx Municipal Hospital Center's Venomous Bite Center in twenty minutes. They used anti-venin from the Bronx Zoo. He's one of the few people to survive such a bite."

When you must go to an emergency room, have with you money for filling prescriptions—and take along a friend to give you moral support and help you get home.

At Roosevelt Division, a patient comforted by her husband awaits hospital admittance.

TRIAGE

IF, WHEN YOU GET TO THE EMERGENCY ROOM, YOUR condition is life-threatening, the triage nurse will get you immediate help, and you'll bypass registration (they'll catch up with you later). But if you aren't undergoing a life-or-death emergency, the triage nurse will determine your proper place in the line of patients waiting for attention, and you will go through registration.

Can the hospital refuse to treat you? Yes, if the medical team decides you don't need treatment. A doctor must make that determination, however; you cannot be refused treatment solely on the basis of a nurse's opinion. (Indeed, in hospital lingo, if you've been evaluated by a doctor, you've received treatment.) If you *are* sick, the hospital is required, by state law, to treat you, whether you can pay or not. Even if your medical condition is not what staffers consider an emergency, they cannot turn you away. However, since they will see patients with more urgent problems ahead of you, you may have a very long wait.

"Forty to 50 percent of the patients we see are nonurgent," says Bellevue's Goldfrank. (Staffers at other emergency rooms say that their nonurgent rate goes up to 85 percent.) And if you go to the ER with a problem that your insurance company decides was not an emergency, the company may refuse to pay the bill. Emergency-room visits, usually charged for on a sliding scale, can cost up to several hundred dollars, plus charges for X-rays and tests.

Although they do have private examining rooms, or at least curtains to shield patients, most ERs are set up so that patients, once they are in a bed, can be observed by the staff in addition to being monitored by equipment. Privacy is a luxury in an emergency room.

The spacious, open ER at New York Infirmary-Beekman Downtown Hospital was built in 1970, but it is still a model of good design. The main nurses' and doctors' station is in the center, with beds and treatment rooms around the perimeter. "In the choice between visibility and privacy, we opted for visibility," says director Diane Sixsmith. "Patients can see us, and we can see them. They can see when everybody is busy with an emergency, and it helps them to understand why it is that they may have to wait for attention."

The ten-year-old ER at Bellevue—one of the busiest—has been too small from the beginning, says Kay O'Boyle, the administrator. The registration-and-triage area is small and crowded, with only a few seats. Patients waiting to be seen lie on beds along the walls. The décor: grubby, beige-painted walls. When I visited, the toilets in the waiting area didn't work. Nevertheless, there's probably no ER in the city that gives patients with major injuries help that is more skilled and caring.

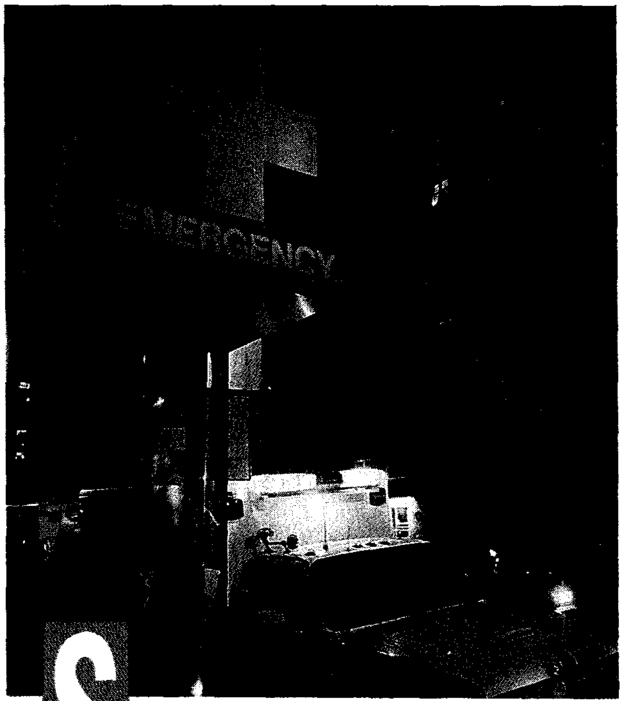
Bellevue and many other hospitals have set up walk-in clinics (also called screening clinics and ambulatory-care services) to deal with nonurgent problems, although these clinics are not usually open 24 hours a day. Dr. Stephan G. Lynn, corporate director of the emergency department at St. Luke's–Roosevelt Hospital Center, explains that the new emergency department at the center's Roosevelt Division is divided into the ER and a walk-in clinic with various specialties available. "We can direct people with annoying but not urgent problems out of the ER. Specialists are available to handle a number of problems. Many people we see don't have a private doctor, and after they've been treated we can refer them to a private physician affiliated with Roosevelt," he says.

SPECIALTY CENTERS REATTACH SEVERED LIMBS AND TREAT BURNS, TRAUMA—EVEN SNAKEBITES.

DAMAGE CONTROL

When you dial your doctor after office hours, you'll usually get the answering service; if your physician is not available, he or she should have a colleague ready to provide emergency coverage. The covering doctor should call you back within the hour. If you need to be admitted to the hospital but the problem is not life-threatening, the doctor will usually tell you to go to the hospital with which he is affiliated and will call the emergency room to let the staff know you're coming. He may even meet you there.

But if you are hemorrhaging or experiencing some other life-threatening emergency, dial 911 first, *then* call your doctor. If you know which hospital you'll be taken to, have your doctor call the emergency room; if you don't know where you'll be taken, have the ER staff get in touch with your doctor when you arrive. "It helps us a great deal," says Goldfrank. "Your doctor can tell us your history and what drugs you are taking and help us analyze your current problem. It gives us greater precision in making our treatment decisions." Remember that it is often far more important to get to a specialty treatment center or to the nearest hospital than to be taken to the hospital where your doctor is on staff.



Since you may be brought to an ER unconscious someday, carry in your wallet a list of the medications you're taking.

If you don't have a private doctor, check out the "urgicenters," also called "immediate-care facilities" or "doc in a box." These storefront clinics in some neighborhoods are essentially group practices that are open early, late, and on weekends. They provide care for life's little woes at rates that are often lower than those at an emergency room, although payment may be required up front. These centers should have an arrangement with a nearby ER for referring problems they cannot handle.

Jonathan and Cathy took their daughter Millie to a West Side urgicenter. The child had a temperature and stiffness in her neck—a sign of possible meningitis, a very serious problem. The doctor immediately sent Millie and her parents to Roosevelt's ER, with which the urgicenter has ties, and called the ER to describe the symptoms. The hospital performed a spinal tap and determined that Millie did not have a serious illness. But her parents had been right in recognizing that hers was not a wait-until-tomorrow case.

You may live around the corner from a hospital. What sort of emergency care does it provide? Several excellent hospitals have decided not to join the EMS system, and nine others are awaiting action on their applications to join. University Hospital (550 First Avenue, at 30th Street), for example, has an emergency room staffed around the clock by attending physicians affiliated with NYU, but it is not a 911 receiving hospital, like Bellevue (which is also part of the NYU medical complex). If you live near University Hospital, it might be a good choice in an emergency, but you must get there on your own.

What sort of care does your nearby emergency room provide? All hospitals—whether they are part of the 911 system or not—must treat emergency patients. But emergency rooms in specialized hospitals may handle only eye problems or bone and joint problems, not general medical conditions like flu or stomach pains. Other hospitals may not have facilities for obstetric or pediatric care. The American College of Emergency Physicians suggests that you investigate your neighborhood hospital's emergency services. Is this a 911 receiving hospital? What is the ER charge? Who will see you, a resident or an attending physician qualified in emergency medicine? Are there some important services that are not offered?

By definition, emergencies can't be predicted, and people get rattled in a crisis. You can make things easier for emergency-room personnel by a little preparation. "If you're brought into the emergency room unconscious, the staff has nothing to go on," says Sue Kelly, patient advocate at the St. Luke's Division emergency room. "They don't know whether it's safe to give you a potentially lifesaving drug or whether the drug would kill you or interact dangerously with a drug you're taking."

They'll try to reach someone who knows your medical history, but they may not get the information they need in time. And even a conscious patient often isn't of much help to the staff: According to Dr. Mary O'Brien, director of the St. Luke's Division emergency room and trauma center, "Even sophisticated people don't know the names and dosages of medications they are taking. Sometimes they don't know what they had surgery for."

Because the ER doctors must know what medication you're taking and what you're allergic to, do the following: Write down your name, address, and home- and office-phone numbers. Add the names and phone numbers of your doctors, indicating which is your primary physician (your internist or family doctor, for example). Add the names of any medications you are taking (copy the information from the bottle or get the information from your doctor), indicating the amounts you take—for example, Inderal (propranolol), 80 milligrams twice a day. (If you haven't done this in advance of the crisis, grab your medication and bring it with you to the ER.) Indicate the name, address, and office- and home-phone numbers of the friend or relative who should be notified, as well as the person in your office who should be called. Add your medical insurance-policy numbers. Keep this record in your wallet.

When you get to the ER, be specific about your problem

Don't just say you're feeling awful. Do you have a fever? Pain? Are you bleeding? Do you think you've broken a bone? If you're in pain, indicate where you feel it and try to describe it: Is it an ache or a sharp, burning pain?

"If you've been bleeding, try to estimate how much," Stennes advises. "A cupful? Enough to soak a hand towel? If you've been bleeding from the vagina, how long did it take to soak a sanitary pad?"

Bring a friend with you to give you moral support and help you get home. Bring enough money for transportation and to get a prescription filled.

Get the name and phone number of the doctor treating you in case you need to get in touch later. If you have any tests done, find out how to get the results. Make sure you understand any instructions you're given. Are you supposed to use hot compresses or cold ones? How often should you take the pills? If you have questions when you get home, call the ER.

And prepare for future crises. Learn CPR, the Heimlich maneuver, and how to stop severe bleeding (apply firm pressure directly to the wound with a clean cloth). Get the American College of Emergency Physicians' Emergency First Aid poster. (You can get a free copy by writing the Communications Department, McNeil Consumer Products Company, Camp Hill Road, Fort Washington, Pennsylvania 19034.)

What happened to Michael, the lawyer who had a severe upset stomach after he'd eaten the Chinese food? EMS paramedics arrived on the scene in less than ten minutes. They took his medical history quickly and learned that, though Michael was only in his early thirties, he had high blood pressure; he had been taking medicine for it until ten days earlier, when he'd stopped. He was a smoker. And they saw that his blood pressure was low, perhaps because of the fluid loss caused by the vomiting and diarrhea. Warning signals went up. Was he in shock? Was he having a heart attack? The paramedics took an electrocardiograph reading; his heart looked okay. Shock seemed more likely. Calmly, they explained to him that they'd like to set up an IV: stick a needle into a vein and start giving him some fluid. The hospital would do it anyway when he arrived. Michael relaxed in the hands of professionals. The IV began. Minutes later, Michael was wheeled into the ER at New York Hospital.

He walked out that evening. After checking his heart, blood pressure, and fluid balance, the doctors had ruled out the likely problems—food poisoning, shock, or heart attack. They concluded that Michael had suffered an attack of gastroenteritis, a stomach ailment.

911 HOSPITALS AND SPECIAL CENTERS

THE BRONX

RECEIVING HOSPITALS

Bronx Municipal Hospital Center, *Pelham Parkway South and Eastchester Road;* Lincoln Medical & Mental Health Center, *234 East 149th Street;* Montefiore Medical Center, *111 East 210th Street;* North Central Bronx Hospital, *3424 Kossuth Avenue;* Our Lady of Mercy Medical Center, *600 East 233rd Street;* St. Barnabas Hospital, *4422 Third Avenue.*

TRAUMA CENTERS

Bronx Municipal Hospital Center; Lincoln Medical & Mental Health Center

BURN CENTER

Bronx Municipal Hospital Center

REPLANT CENTER

Montefiore Medical Center

HYPERBARIC CENTER

North American Hyperbaric Center (special oxygen center for victims of such conditions as the bends, smoke inhalation, and gas gangrene), *222 Fordham Street, City Island*

VENOMOUS BITE CENTER

Bronx Municipal Hospital Center

BROOKLYN

RECEIVING HOSPITALS

Brookdale Hospital Medical Center, *Linden Boulevard at Brookdale Plaza;* Coney Island Hospital, *2601 Ocean Parkway;* Kings County Hospital Center, *451 Clarkson Avenue;* Long Island College Hospital, *340 Henry Street;* Lutheran Medical Center, *150 55th Street;* Maimonides Medical Center, *4802 Tenth Avenue;* the Methodist Hospital, *506 Sixth Street;* St. Mary's Hospital of Brooklyn, *170 Buffalo Avenue;* Woodhull Medical and Mental Health Center, *760 Broadway.*

TRAUMA CENTERS

Kings County Hospital Center; Brookdale Hospital Medical Center

MANHATTAN

RECEIVING HOSPITALS

Bellevue Hospital Center, *First Avenue at 27th Street;* Beth Israel Medical Center, *10 Nathan D. Perlman Place;* Cabrini Medical Center, *227 East 19th Street;* Harlem Hospital Center, *506 Lenox Avenue;* Lenox Hill Hospital, *100 East 77th Street;* Metropolitan Hospital Center, *1901 First Avenue, at 97th Street;* the New York Hospital–Cornell Medical Center, *525 East 68th Street;* the Presbyterian Hospital, *622 West 168th Street;* St. Clare's Hospital, *415 West 51st Street;* St. Luke's Division, *Amsterdam Avenue and 114th Street;* Roosevelt Division, *428 West 59th Street;* St. Vincent's Hospital, *153 West 11th Street;* New York Infirmary–Beekman Downtown Hospital, *170 William Street.*

TRAUMA CENTERS

Bellevue Hospital Center; Harlem Hospital Center; St. Luke's Division of St. Luke's–Roosevelt Medical Center; the New York Hospital–Cornell Medical Center; St. Vincent's Hospital

BURN CENTERS

Harlem Hospital Center; the New York Hospital–Cornell Medical Center

REPLANT CENTER

Bellevue Hospital Center

QUEENS

RECEIVING HOSPITALS

Booth Memorial Medical Center, *Main Street and Booth Memorial Avenue, Flushing;* City Hospital Center at Elmhurst, *79-01 Broadway, Elmhurst;* Flushing Hospital, *4500 Parsons Boulevard, Flushing;* the Jamaica Hospital, *89th Avenue and Van Wyck Expressway, Jamaica;* Long Island Jewish Medical Center, *270-05 76th Avenue, New Hyde Park;* Mary Immaculate Hospital, *152-11 89th Avenue, Jamaica;* Peninsula Hospital Center, *51-15 Beach Channel Drive, Far Rockaway;* Queens Hospital Center, *82-68 164th Street, Jamaica;* St. John's Episcopal Hospital, *327 Beach 19th Street, Far Rockaway;* St. John's Queens Hospital, *90-02 Queens Boulevard, Elmhurst.*

TRAUMA CENTERS

City Hospital Center at Elmhurst; Booth Memorial Medical Center

STATEN ISLAND

RECEIVING HOSPITALS

The Staten Island Hospital, *475 Seaview Avenue;* St. Vincent's Medical Center of Richmond, *55 Bard Avenue;* Richmond Memorial Hospital, *375 Sequine Avenue;* Bayley Seton Hospital, *Bay Street and Vanderbilt Avenue.*

TRAUMA CENTER

St. Vincent's Medical Center of Richmond and the Staten Island Hospital share trauma-center designation.

ROCKER DAVID BYRNE'S ALL-AMERICAN MOVIE

HEAD TRIP

BY PHOEBE HOBAN

It's spring 1985, and there's a great view of Central Park from the Mayflower Hotel. John Lithgow has just finished auditioning, and Fran Lebowitz is waiting for her turn. Spalding Gray, best known for his monologues, is sitting silently in front of a video camera, just moving his hands. David Byrne, rock star turned movie director, sits down next to Gray and shows him some old books with pictures of orators' hand gestures. Gray tries it again. "I realized he was different from any director I had worked with," says Gray. "He wasn't looking for character. He was looking for graphics, colors, architecture.

"At one point, I walked over to the window and said, 'Wow, it's really lush up here. I never see trees downtown.' And David got up and went over to the window and said, 'Uh, I wonder why they stopped building the buildings where they did,' and sat down again. Now, what other director would do that?"

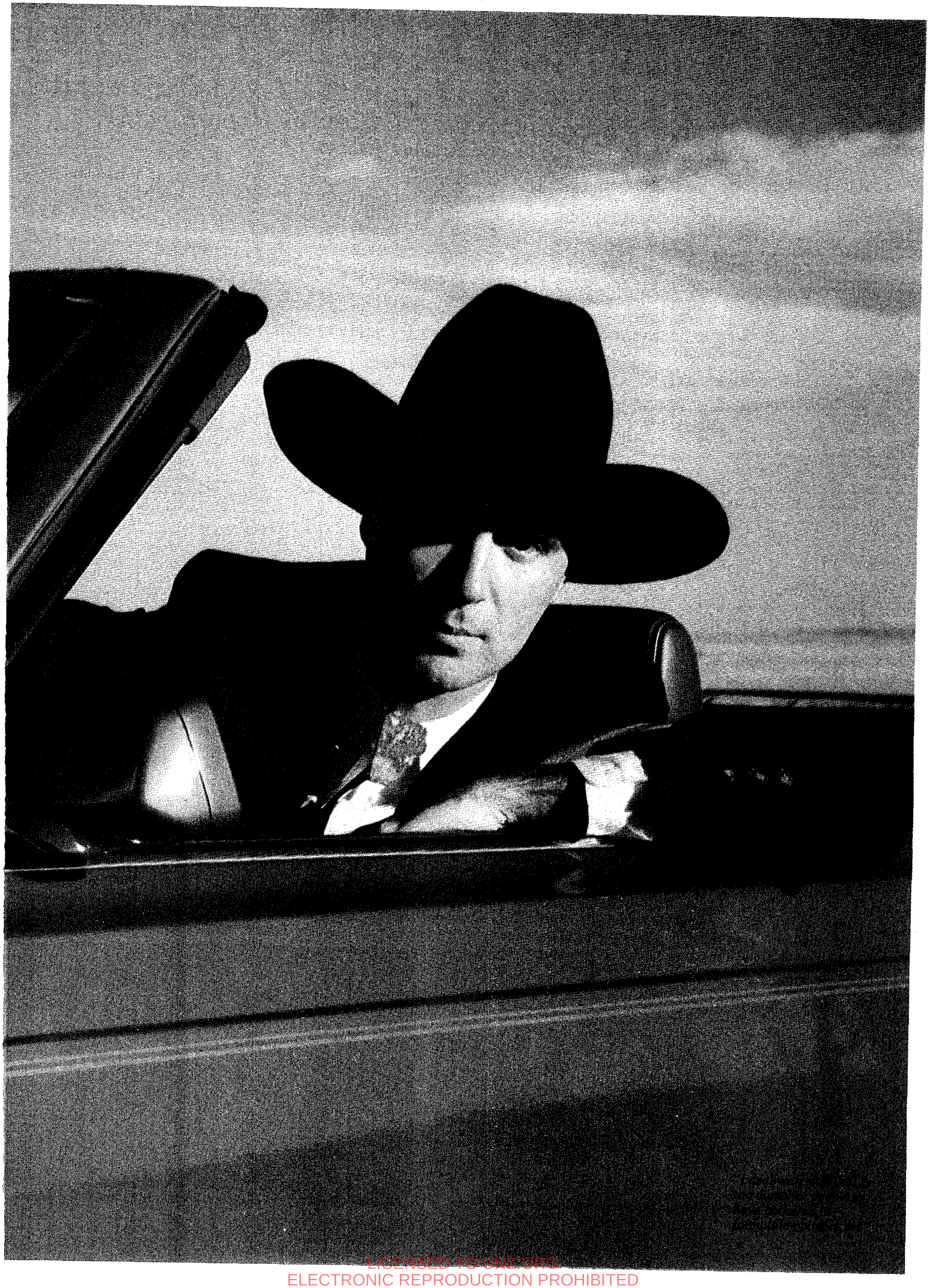
The actors Byrne finally chose for his film, *True Stories,* which will play in the New York Film Festival on October 4 and is expected to open commercially on October 10, not only loved working with him but worked for scale. Why? "I wouldn't pass up the opportunity to work with a genius," says Swoosie Kurtz. "And it sounded like an adventure."

By now, David Byrne's idiosyncrasies should come as no surprise. Since 1977, when his band, Talking Heads, first emerged from the primordial punk scene at CBGB's, Byrne's eerie logic has become familiar terrain. His first cult hit, "Psycho Killer," was a catchy pop portrait of a wacko who talks to himself in French, and Byrne has continued to startle and delight with his weird worldview. Who else writes rock songs about a woman who levitates above a suburban landscape?

Now, eight albums, five award-winning videos, and one hit concert film (*Stop Making Sense*) later, Byrne, 34, has created a larger canvas: his first feature-length movie, which he wrote, directed, and stars in. Based on bizarre but authentic clips collected from tabloids, *True Stories* is not *Stop Making Sense II,* and moviegoers expecting a sequel to director Jonathan Demme's award-winning concert film are in for a shock.

The movie tells the fragmented tale of a fictional American town, Virgil, Texas, which is marking its sesquicentennial with a "Celebration of Specialness," which includes a fractured fashion show, an outdoor performance with outrageously offbeat local talent, and a parade in which people march with their lawn mowers and Shriners in fezzes drive miniature red Mustangs.

At the heart of this modern-day *Our Town* is a sort of love story. Louis Fyne (John Goodman), a man who, in the words of a voodoo doctor ("Pops" Staples), has "too large a heart," is looking



THE FILM: *To visualize* True Stories, *imagine* Nashville *without the plot,* Repo Man *as a musical comedy with a Tex-Mex soundtrack,* Singin' in the Rain *as an MTV video directed by Robert Wilson.*

for love—so far, in all the wrong places. Ultimately, Louis finds happiness with the Laziest Woman in the World (Kurtz).

Imagine *Nashville* without the plot, *Repo Man* as a musical comedy with a toe-tapping Tex-Mex soundtrack, *Singin' in the Rain* as an MTV video directed by Robert Wilson. Like Byrne's strangely prosaic lyrics, *True Stories* focuses on shopping malls, parking lots, and buildings. Its jubilant music includes a Cajun love song, a voodoo ballad, and some classical chamber music, all composed by Byrne and sung by the actors. (An album of the songs, done by Talking Heads, will be out this month.) Byrne, dressed in the kind of cowboy clothes you might find in a Sears catalogue, narrates this odd comedy with an amused, enchanted, and puzzled air. It's almost as if he feels that, like the line on the little kid's T-shirt in one scene, he's "only visiting this planet."

ONE FIFTH IS ALMOST DESERTED at lunchtime, but even if it were packed, it's unlikely that anyone would recognize the understated Byrne as the head Talking Head. He takes off his Panama hat, revealing slicked-back hair streaked with gray. The big suit he wore in *Stop Making Sense* must be hanging in his closet; he's wearing an old standard-issue buttoned-up nerd shirt and baggy pants. It's hard to reconcile this modest, slightly awkward-looking guy with the larger-than-life performer in the concert film. He seems so . . . ordinary. Within minutes it becomes clear that Byrne is not weird; he's simply civilized to the point of being old-fashioned.

Still, he has his quirks. Razor-thin, he devours his food at racing speed, but ruminates for slow-ticking stretches before uttering a word. When he does talk, his flat, singsongy voice is so stripped of expression that anything he does—laugh, yawn, seize a bread stick—sharply punctuates his comments. Almost inadvertently, his phrasing sometimes sounds like a line from one of his songs—the delivery, not the words.

Byrne may be the quippiest lyricist around, but it's tough to tear a quote from him—he's just not very glib. Ask him a question and conversation grinds to an awkward halt as he stops and mulls it over. You can almost see the gears churning—you think. Suddenly, the silence ends in laughter. It turns out Byrne's been screening some interior movie with its own peculiar plot twists. Ask him why he's laughing and the answer is always a complete surprise. "I think it's possible to be kind of startled and amazed by things, and yet really appreciate them and laugh at them at the same time, and do all those things simultaneously," he explains. "It's a nice state of mind to be in. Sometimes you can hang on to it, and sometimes it kind of slips away."

"There's a party in my mind . . . and I hope it never stops," he sang back in 1979. (At the time, he sounded a bit world-weary.) These days, the party is going full blast. David Byrne the lead singer of the Talking Heads has been getting down with David Byrne the avant-garde performance-art collaborator, David Byrne the actor, and David Byrne the filmmaker. No wonder Demme calls him "the Renaissance guy."

Byrne's home base is a loft in SoHo that he shares with his companion of three years, Adelle Lutz, who designed the film's fashion show. But for almost two years, he's been splitting his time between New York and Laurel Canyon, in Los Angeles, while researching the film, which was shot in and around Dallas and was edited in San Francisco and L.A.

Now he's in New York for two weeks to wind up a little business: the release of two new albums, the publication of his first book, and the final touches on *True Stories*. Then he's heading off to Scotland, his birthplace, for the Edinburgh International Film Festival. But while he's here, he might just polish off a song he's doing for Demme's new movie, *Something Wild;* stop by Robert Wilson's place to discuss their next theater project, a performance piece called *The Forest* (an earlier Wilson-Byrne collaboration, *the Knee Plays,* will be performed at Lincoln Center in December); and work with JoAnne Akalaitis on the soundtrack for a Mabou Mines movie.

Isn't this an extraordinary amount of work for one human being? "Yeah, I worked pretty hard," says Byrne, wolfing down chicken salad. "But it's been at least two years. And all the projects have been interconnected. Each one gets used by the other and they all share. It's not like they are all separate unto themselves. It sounds kind of cliché, but you just have to be open to it."

David Byrne is not cliché, and neither is his new movie. "In *True Stories,* I stay away from loaded subjects—sex, violence, and political intrigue—because as soon as you get on those subjects, everybody already has preconceived ideas about them. I deal with stuff that's too dumb for people to have bothered to formulate opinions on," writes Byrne in the introduction to the book *True Stories,* which documents the making of the film.

"I felt that a big part of the movie was a kind of travelogue showing a whole town and how different people live, and the more important the story became, the more tangential all the other elements became," he says now. "So we kind of had to

IDLE RICH: *In* True Stories, *Swoosie Kurtz never leaves her bed.*

LONESOME COWBOY: *John Goodman plays a bachelor looking for love.*

TABLE TALK: *Spalding Gray is the head of a family whose dinners border on the surreal.*

reduce the importance of a story in order for it to seem all right for you to wander off and look at something else for a while. It's a G-rated pseudo-documentary."

The film was a pretty hard sell. Says Gary Kurfirst, who has managed the band for nine years, "It took us a long time to find the financing. This is not your ordinary script. People would read it and look at me and say, 'I know this guy is wonderful, but what is this?'" Eventually, Byrne, Kurfirst, executive producer Ed Pressman, and Warner Bros. Records (whose Sire label records Talking Heads) put up the money—under $5 million. Now Warner Bros., Inc., is buying the worldwide distribution rights.

BYRNE HAS COME A LONG WAY since his down-and-out days at the Rhode Island School of Design, where he played ukulele to a friend's accordion, dressing up to act out the standard "Lady From Spain." Other early creative efforts included Xerox art and handing out questionnaires to develop a "Nielsen ratings system for the arts."

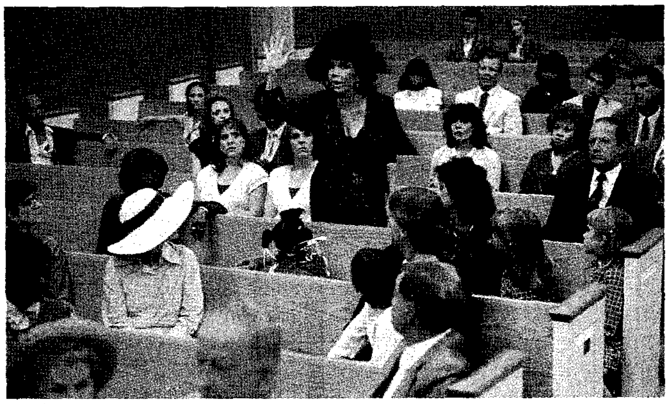
Byrne's family had moved from Scotland to Baltimore when he was six. He is still close to his parents; they spent a lot of time on the set of *True Stories*. Byrne's interest in science was inspired by his father, a former Westinghouse engineer. In fact, when thinking about college, Byrne wavered between studying science and art before deciding on RISD—which didn't quite work out.

Byrne dropped out of RISD after his freshman year, but before moving to Manhattan, he hooked up with another RISD student, Chris Frantz, in a band called the Artistics (nicknamed the Autistics). After moving to the city, Byrne spent the better part of a year sleeping on the floor of a painter friend named James Dalglish, who still lives in the loft across the street from CBGB's.

"He used to lie on the floor for hours with his arms by his side, like a turtle," recalls a friend from those days. "He was always looking for an exaggerated image. Even then, he liked wearing these big suits. He used to say he wanted to make some kind of sacrifice, do some kind of underground creative project, like being a computer programmer and not telling anyone that was his art." Instead, he became a movie usher at the Murray Hill theater. Frantz's girlfriend, Tina Weymouth, was recruited as a bassist in 1974, and the trio performed at CBGB's along with bands like Television, the Shirts, and the Ramones. (In 1977, former Modern Lover Jerry Harrison joined the band on keyboards.)

From their very first song, the Talking Heads made consistently offbeat music with a consistently danceable beat. Recalls Hilly Kristal, the owner of CBGB's, who first booked the band, in 1975, "David moved like a chicken; he shook from the neck up and held the rest of his body stiff. He squawked; he sounded like somebody who was deaf who began to talk for the first time."

"The image we present along with our songs is what we are really like," read the



FALSE WITNESS: *Jo Harvey Allen is an inventive pathological liar.*

PRAIRIE COMPANION: *Byrne is an amused, bewildered narrator.*

BYRNE'S WAY: *"He's the most perversely wholesome person I ever met," says monologuist Spalding Gray. "His core of innocence is still intact. But like any genius, he is operating in a very closed world."*

Talking Heads' promotion copy during the band's early days. What they were was three art-school students wearing alligator shirts—precursors of today's yuppies, only they had gone to RISD instead of Wharton—but their music was anything but mainstream. Cerebral songs like "Found a Job," "Artists Only," and "Don't Worry About the Government" attracted an immediate cult following among a young audience always eager for the shock of the new and initiated a nonstop love affair with the press, with Byrne the awkward object of its infatuation.

"We said, 'We're not gonna dress up, we're not gonna play guitar solos or drum solos, we're not gonna pander to the audience or patter,'" says Byrne. "'We're gonna honestly present what we do and tear it down to the bare bones of what it is and kind of throw all this stuff out.' But we never got around to figuring out what it is we did do, so that left a lot of things open."

In old videotapes of the band, Byrne hugs his guitar, eyes closed, as he croons in a voice that cracks as earnestly as *The Little Rascals'* Alfalfa. "My perceptions of what my performances were like are real different than I gather they were," he says. "When I look at those tapes, I remember that I was projecting a sense of heartfelt sincerity. It was like I was trying to invest a lot of heart and emotion into some of the material, and, as it turned out, it looks like I'm really angst-ridden, or in some cases my performance is really flat and it looks like I'm numb."

But it wasn't just the minimalist performance that was disconcerting. Byrne's lyrics were light-years away from those of his punk peers. They weren't about sex and drugs and rock and roll; they were about air, animals, and cities. Byrne supplies the simple but loaded images; listeners supply the emotional subtext—songwriting as semiotics. Byrne's songs are like musical cartoons that combine the quirky logic of Roz Chast with the proto-primitive pop of Keith Haring. "I wanted to make boring things seem dramatic, instead of dramatic things seem boring," he once said. As a result, he is often characterized as an alien interloper, hungrily observing the details of human culture.

And underneath it all runs the unmistakable beat of the Talking Heads. In their ten years as a band, they have produced eight albums, each an astonishing permutation of their previous work. After their tribal trip into the dark heart of Africa with Brian Eno, which resulted in *Remain in Light* (with the breathtaking song "Once in a Lifetime"), the band emerged with a sassy strut that earned it its first real commercial success, *Speaking in Tongues,* released in 1983. Since then, *all* the band's albums have gone gold, and the last three, including the recent *Little Creatures,* have gone platinum. Not bad for a band that refused to compromise at every juncture.

WHY MOVIES? DRESSED as a sleazy record-industry talk-show host, Byrne interviews himself in a trailer shot for *Stop Making Sense:* "You wanna be in the movies, like the Prince, the Sting, the David Bowie?" Byrne, pinheaded and straight-faced in his Big Suit, answers: "Only when absolutely necessary. I would like to show people the movies *in . . . my . . . head."*

MTV watchers have already seen the videos in his head. A number of Talking Heads clips were Byrne productions. Seen on a single tape, they are the portfolio of an artist bent on proving he is a prodigy, each created in a distinctly different style and each packed with memorable images—from the techie minimalism of "Once in a Lifetime" to the strange, moody mythology of "Burning Down the House" to the rich eclecticism of "Road to Nowhere," which contains a carousel-of-time montage performed in fast-forward by Chris and Tina (who evolve from young lovers to an ancient couple) and the germs of many *True Stories* motifs—especially the long road stretching to the horizon.

"David doing a movie seemed such a logical flow of events, judging from the remarkable videos that he has directed," says Demme. "His visual sense is absolutely as developed as his musical sense."

The world's first real feature-length glimpse of Byrne's inner cineplex was the movie *Stop Making Sense.* It was a front-row view of a rock concert, lit and staged like a BAM performance-art piece that still had the audience dancing in the aisles. Says Demme, who approached Byrne after seeing the band in concert, "It was a movie waiting to be made." Demme put nothing between the lens and the band, and for 90 minutes, Byrne and the other band members mesmerized. In one inspirational number, Byrne, in his Big Suit, crooned a love song to a lamp, endearing himself to audiences across America.

A WHILE BACK, THE POSTMODERNIST talk-show host met the postmodernist rock star. Dressed in a dark turtleneck and blazer that made him look like a young Jesuit, David Byrne appeared on *Late Night With David Letterman* to plug *Stop Making Sense.* It's interviews like this that give Byrne the reputation for being strange, but he's just trying to be funny. "*Stop Making Sense,* that's the title, what does it mean?" asked Letterman.

"It's good advice. It's advice not to be rational all the time," said Byrne in his best deadpan.

"You are a very interesting performer to watch, in addition to the music being terrific. You do peculiar things onstage," Letterman said, smiling encouragingly.

"I've been reading about that," Byrne replied.

"For example, what we just saw in the clip, banging yourself in the head."

"Shall I demonstrate?"

"Please do."

"Sometimes I actually hit myself on the head, and sometimes I fake it." Byrne slapped himself on the forehead, and the audience applauded. "When it's fake, it doesn't make as much of a sound, but it looks about the same, I think," Byrne explained as the audience cheered and laughed.

"In the beginning of the performance you kind of walk around the stage stumbling and weaving."

"You want me to do that now?" asked Byrne, obligingly. Letterman politely declined, asking, "Why are you doing that?"

"It's that the music is hitting me. . . . It happened the first time in rehearsal when I heard the tape that I play on the little tape player that provides the rhythm track. At some point, I programmed for it to do little drum fills, but I'd forgotten when they happened, and so when I was singing and they happened, I felt like I was being slugged and I reeled back." Byrne hit himself on the forehead again. "*Oooh,* there goes another one."

Letterman grinned. "You may need a checkup."

HERE'S HOW BYRNE WRITES songs: He assembles them from random lists of words, incidental riffs, found vocals. Then he mixes, matches, and builds. Here's how Byrne makes movies: He starts with little drawings of the characters and scenes. Then he spends over a year collecting background material and shooting Polaroids of locations. "He turned his whole house into a big bulletin board," says playwright Beth Henley, who wrote the original script with Byrne and Stephen Tobolowsky. "We all tooled around Texas together in a car. He's real exciting to work with because he is so f---ing intelligent and is real clear about what he wants. Sometimes I call him a nerd-savant, because he'll do things like get excited about how food looks on a cafeteria table and start standing up on chairs and looking at it and telling people not to eat it yet."

Byrne went about casting in an equally idiosyncratic way. "David and Jonathan Demme came to see my monologue *Swimming to Cambodia*," says Gray. "We went out afterward and started to socialize—as much as one can with David. It's been slow getting to know him. Then this downtown friendship got real formal, and about a year later, they contacted my agent."

THINKING BIG: *In the Talking Heads'* Stop Making Sense, *Byrne at times seemed larger than life.*

Jo Harvey Allen, a performance artist who plays a truly inspired pathological liar in the film, had a similar experience. "I was at this TraveLodge in Santa Ana," she says in her deep Texas drawl, "when I get this call from some dipshit. I wrote the number down on a McDonald's sack and threw it in the garbage. It never occurred to me that it was really David Byrne. But then he drove down to where I was performing and came backstage and I just threw my arms around him. I didn't know then how shy he was."

Byrne became totally immersed in every aspect of the film. At one point, unhappy with a synthesizer's programmed sounds, he sat down at the keyboard. "In the space of five minutes, he worked out something that we had been messing with for hours," says Leslie Shatz, the film's sound designer. "It was like he was being visited by forces from another planet. His arms went limp, and he hunched over like he was in some kind of voodoo trance. With David, I think a lot of the creativity is actually sort of a physical process."

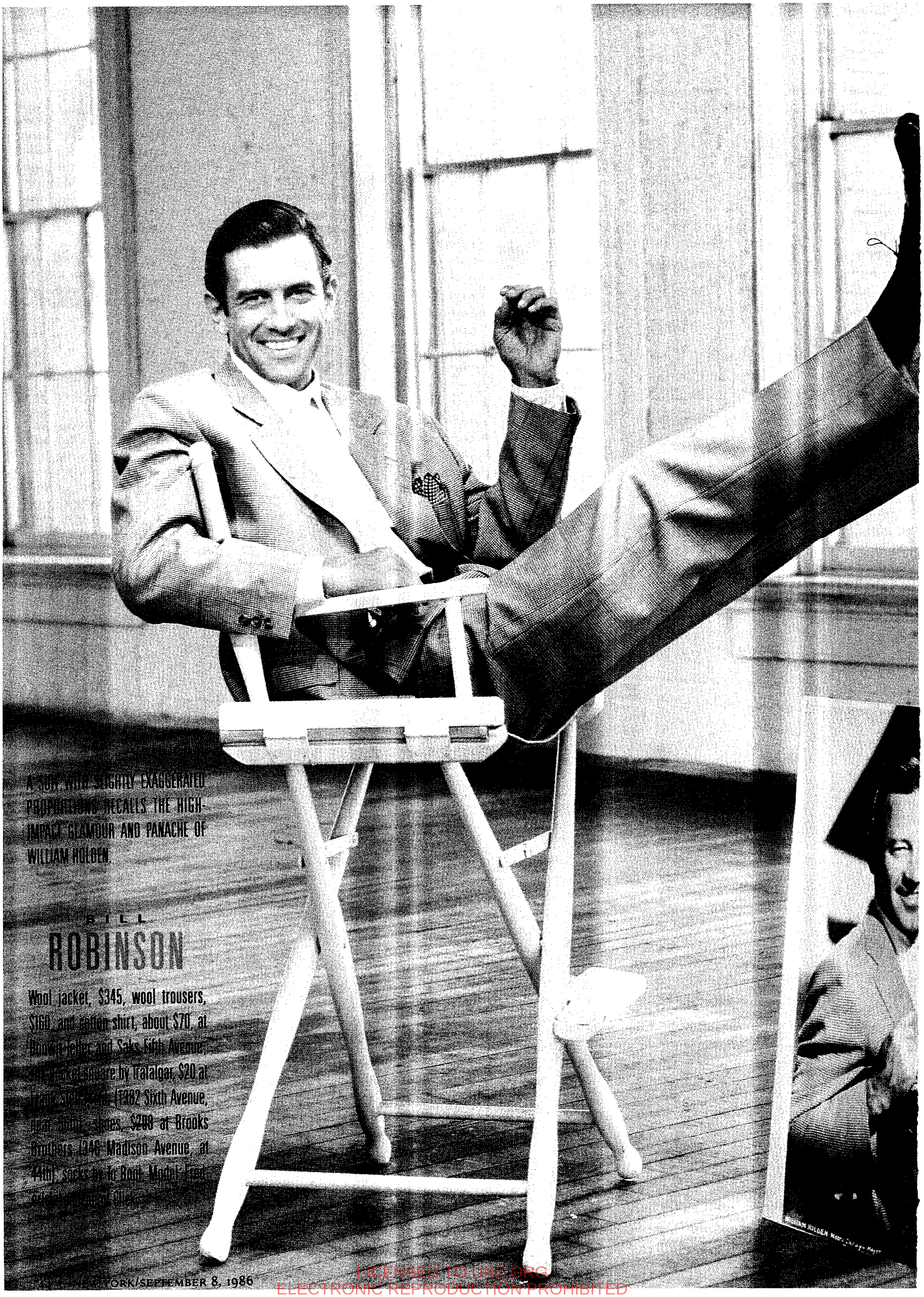
Byrne ran his set like a Robert Wilson theater workshop. The actors were at the Dallas location for the entire seven-week shoot. "I'll never forget the way it started out," says Gray. "We all got together and David went through the whole film, showing us all the drawings and Polaroids and playing the Talking Heads music on a little tape recorder. It felt like this little Odd Fellows' club. The other thing was that David encouraged us to improvise our own writing. Jo Harvey Allen was going wild, writing speeches all the time. Most of us were staying at the same hotel, and at the end of the day, we'd have this ritual of going to the rushes. They were absolutely David's whimsy at its best. It reminded me of those science movies you'd see in the third grade where the kids would rush out into the summer morning and find condensation on the milk bottle, and mom coming out and pointing out the thundercloud. It had that wonderful innocence to it. Like some kind of spaced-out Mister Rogers. There's no time that I worked with David that I didn't fall into one of those magical moments that took me into another realm."

Talking to people who have worked with Byrne is like talking to a bunch of true believers. They've seen the light, and he's the source of it. It's almost a little scary. From editor Nan Graham, who persuaded Penguin Books to spend about $200,000 on the book *True Stories* (which features full-color photographs, as well as stills from the movie, Byrne's script, research materials, and amusing asides), to avant-garde collaborators like Philip Glass and Robert Wilson, the words are always the same. Byrne, they will tell you, is incredibly focused yet open to other people's ideas, generous, confident, a perfectionist, a man of inhuman energy, a workaholic, and a very funny guy. So what's the catch?

"He's the most perversely wholesome person I ever met," says Gray. "His core of innocence is still intact. I think if there is any piece of David's pie missing, if there is anything that he is still struggling with, it is human relations. I don't think he is solipsistic, but like any genius, and I do see him as that, he is operating in a very closed world. It's a very large world, there's a lot of room to thrash around in, but—and I don't mean this in a bad way—but in another lifetime he might be hospitalized. Luckily, he found his life raft in art."

A FEW MONTHS AGO, BYRNE screened an early cut of *True Stories* for some Talking Heads fans in Seattle who had no idea that Byrne was there. After the movie ended, co-producer Karen Murphy invited the audience to discuss the film, and Byrne found himself sitting behind a self-styled film critic who tore it apart for fifteen minutes. Byrne didn't seem to mind. Suddenly, the manager of the theater appeared carrying two screening programs. "Will you autograph these?" she begged Byrne. That was it. The audience lost its cool and scrambled to get his autograph, too.

Just a few weeks ago, Byrne screened the film again, this time for a small group of people at the Broadway Screening Room, at 1619 Broadway. "This is a work print, so the colors don't quite match up, but I think it's all right," he said. Byrne's typically tentative voice was unmistakably pleased. You could almost hear him humming the words to "Pulled Up": "Mummy, Daddy come and look at me now / I'm a big man in a great big town / Years ago who would believe it's true / Goes to show what a little faith can do." I asked the man who once sang, "If your work isn't what you love, then something isn't right," if he was happy with the film. "Yeah, it's very close," he said simply. "I've done it pretty much to the best of my ability." ▬

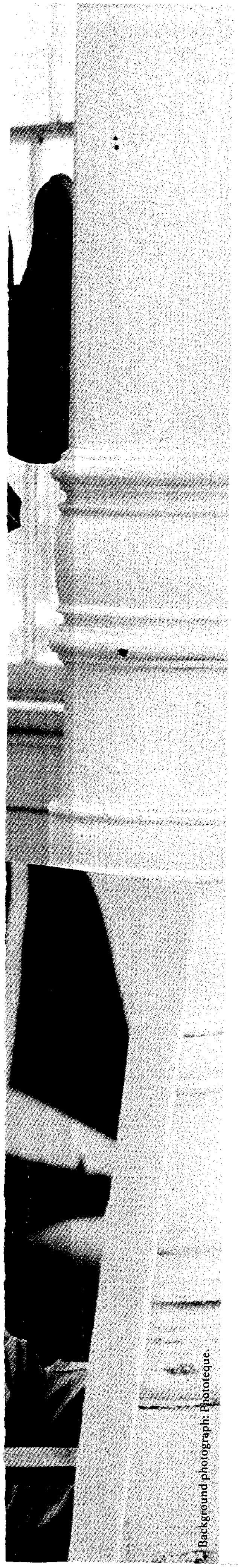


A SUIT WITH SLIGHTLY EXAGGERATED PROPORTIONS RECALLS THE HIGH-IMPACT GLAMOUR AND PANACHE OF WILLIAM HOLDEN.

B I L L

ROBINSON

Wool jacket, $345, wool trousers, $160, and cotton shirt, about $70, at Bonwit Teller and Saks Fifth Avenue; silk pocket square by Trafalgar, $20 at Frank Stella Ltd. (1382 Sixth Avenue, near 56th); shoes, $200 at Brooks Brothers (346 Madison Avenue, at 44th); socks by To Boot. Model: Fred [illegible] Click.



Background photograph: Phototeque.

FALL FASHION

MEN

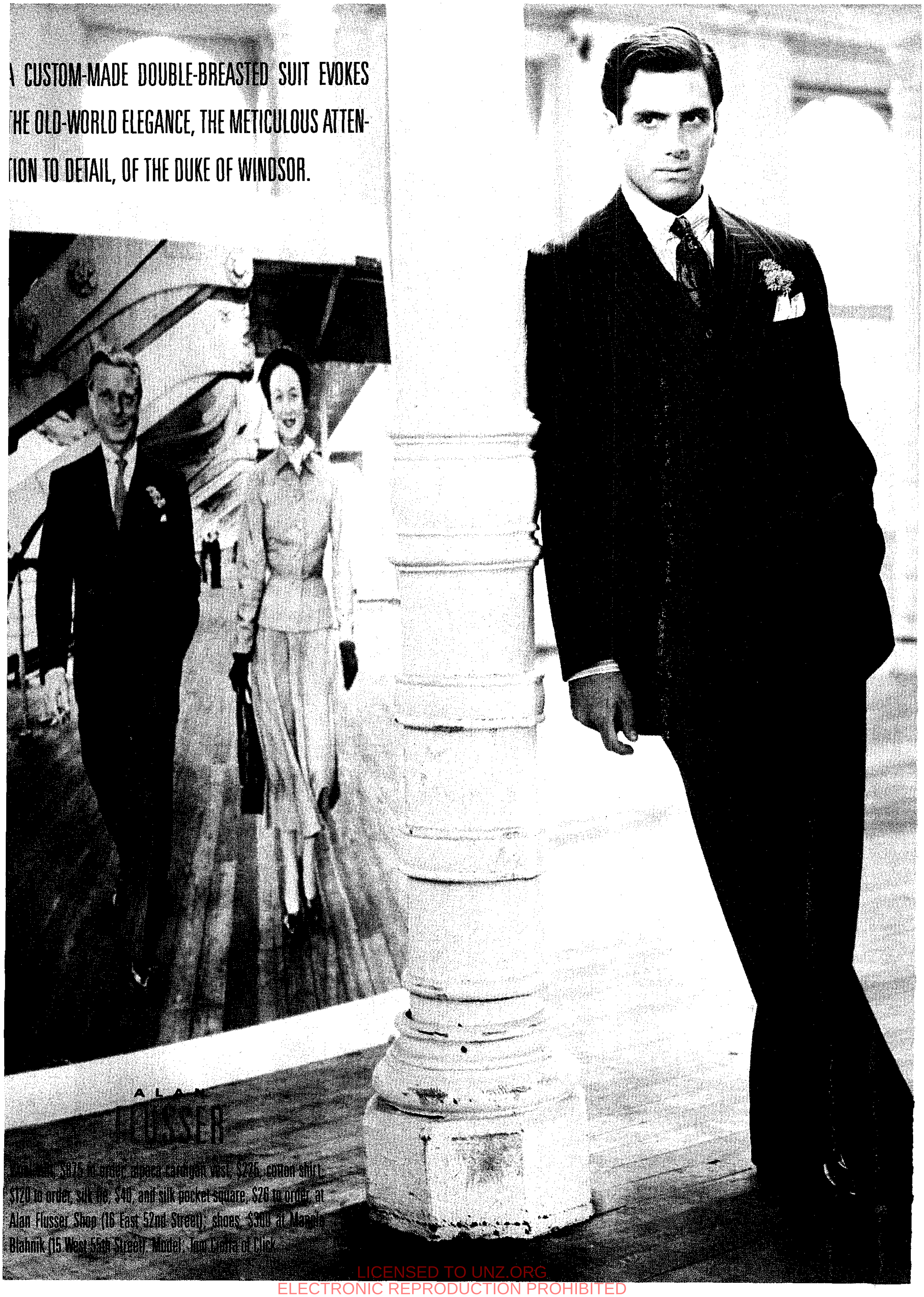
BY
WENDY GOODMAN

WITH
VINCENT BOUCHER

PHOTOGRAPHED BY
BRUNO JUMINER

Great design ideas have a way of resurfacing year after year—and this year is no exception. Full of modern takes on timeless looks, the fall collections show a range of inspirations, from legendary men of style to archetypes—the country gentleman, the preppy, the chairman of the board, the outdoorsman. But while the clothes may reflect a backward glance or two, there's nothing contrived about them. Working their own subtle variations on some classic themes, the designers have come up with looks that are fresh, supremely confident—and anything but retro.

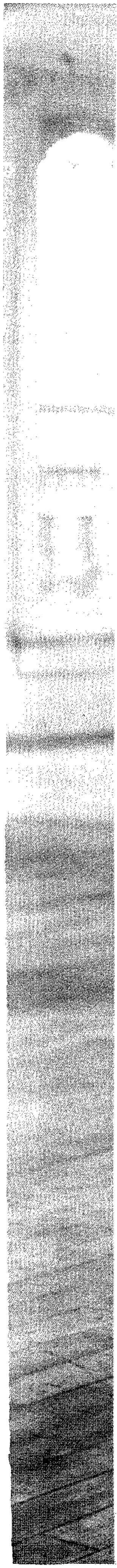
Fashion associates: VALARIE EBEIER and MICHAEL EISENHOWER **Fashion assistant:** CATHERINE McCULLOCH
Grooming: PATRICK MELVILLE for PIPINO-BUCCHERI SALON

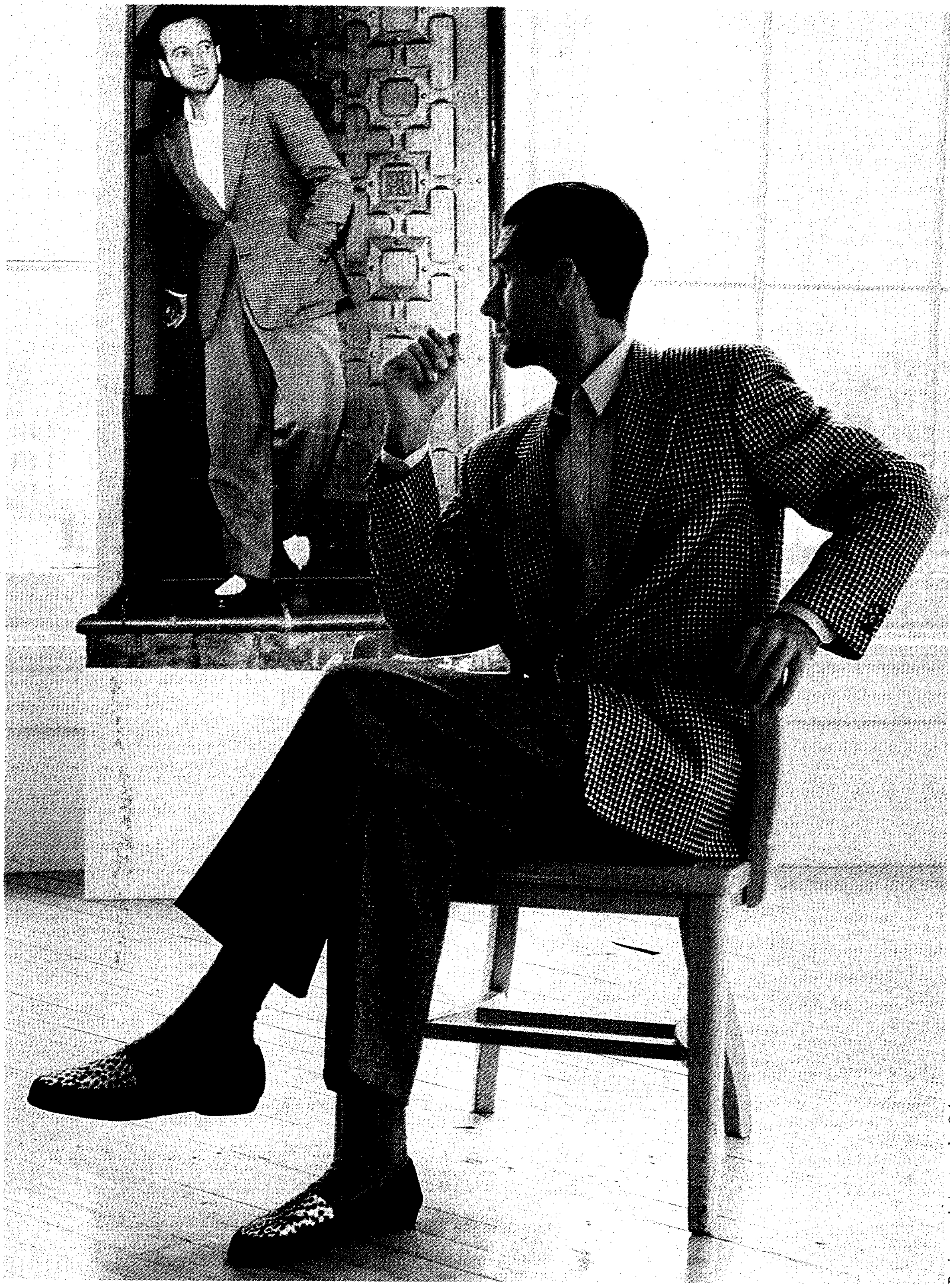


A CUSTOM-MADE DOUBLE-BREASTED SUIT EVOKES THE OLD-WORLD ELEGANCE, THE METICULOUS ATTENTION TO DETAIL, OF THE DUKE OF WINDSOR.

ALAN FLUSSER

[illegible], $875 to order, alpaca cardigan vest, $225, cotton shirt, $120 to order, silk tie, $40, and silk pocket square, $26 to order, at Alan Flusser Shop (16 East 52nd Street); shoes, $300 at Manolo Blahnik (15 West 55th Street). Model: Tom Ciotta of Click.



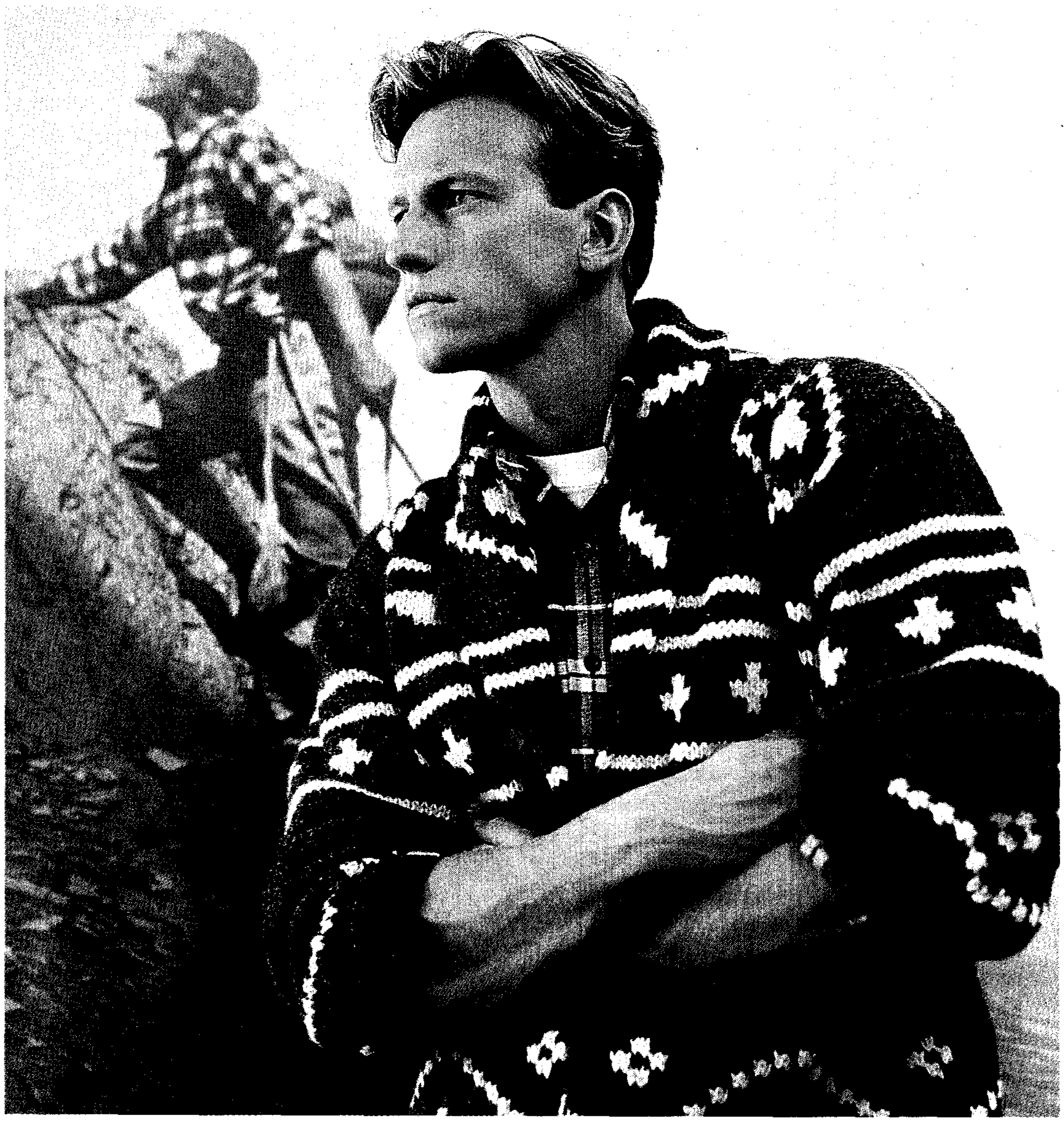


Background photographs: Culver.

A CHECKED JACKET AND PLEATED TROUSERS BRING TO MIND THE SOIGNÉ STYLE, THE INIMITABLE CHARM AND SOPHISTICATION, OF DAVID NIVEN.

GIORGIO
ARMANI

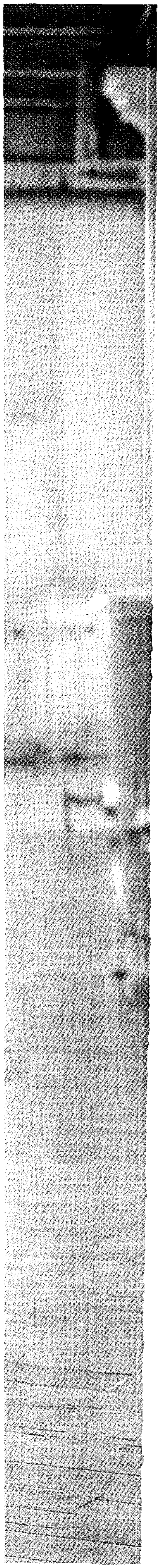
Wool jacket, $800, and trousers, about $295, at Barneys New York and Giorgio Armani Boutique (815 Madison Avenue, near 68th); cotton shirt, $120 at Charivari Men (2339 Broadway, at 85th); suede slip-ons, $425 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); socks by Fogal. Model: Rob Russell of Click.

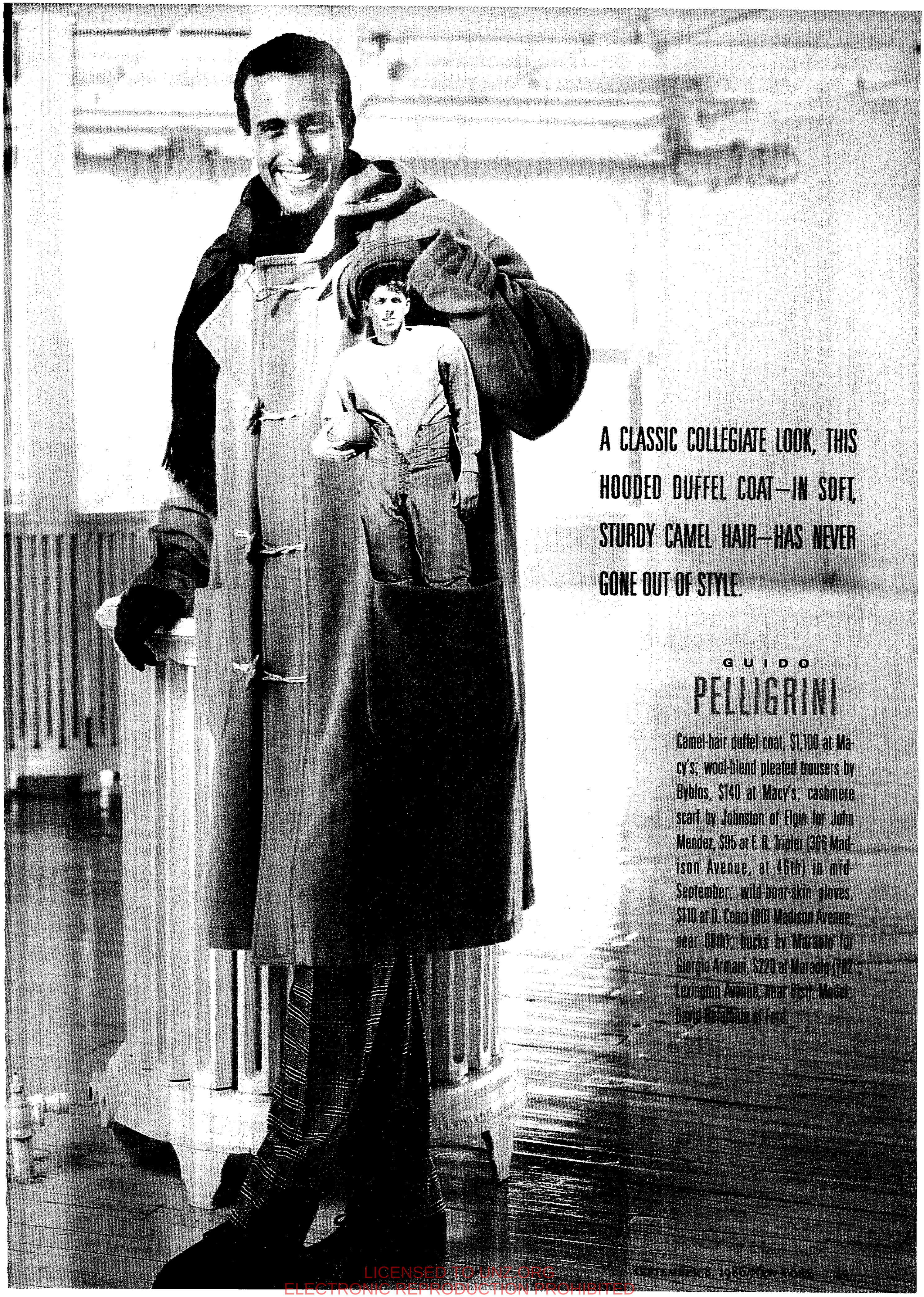


A RUGGED, RICHLY TEXTURED SHETLAND SWEATER REFLECTS AN ARTS-AND-CRAFTS INFLUENCE. THE SPIRIT: AMERICAN PRIMITIVE.

RALPH
LAUREN

Shetland-wool cardigan, $195 at Bloomingdale's, Polo/Ralph Lauren (867 Madison Avenue, at 72nd), Saks; brushed-cotton shirt, $70 at Polo/Ralph Lauren. *Model: Doug Meyer of Click.*

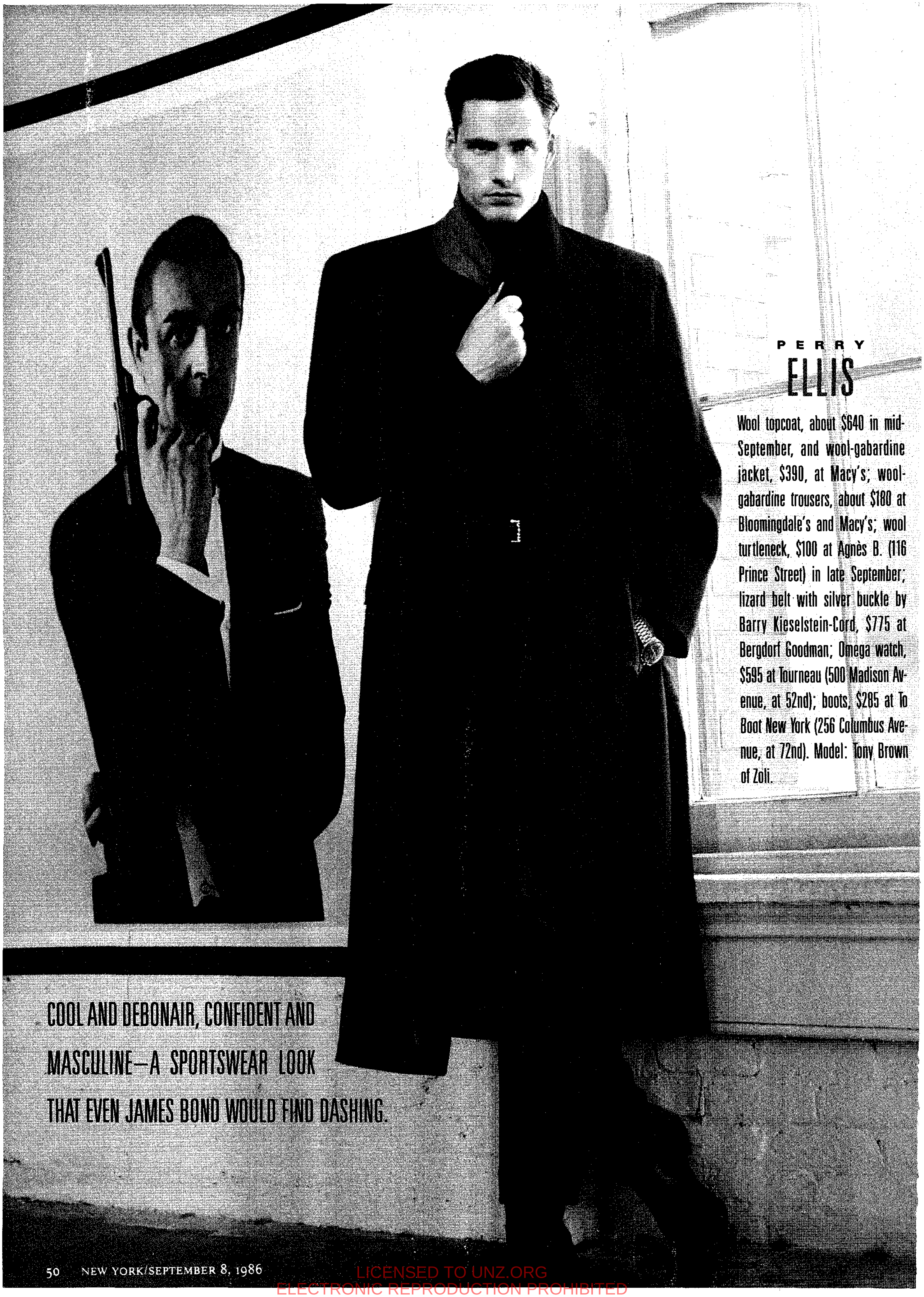




A CLASSIC COLLEGIATE LOOK, THIS HOODED DUFFEL COAT—IN SOFT, STURDY CAMEL HAIR—HAS NEVER GONE OUT OF STYLE.

GUIDO
PELLIGRINI

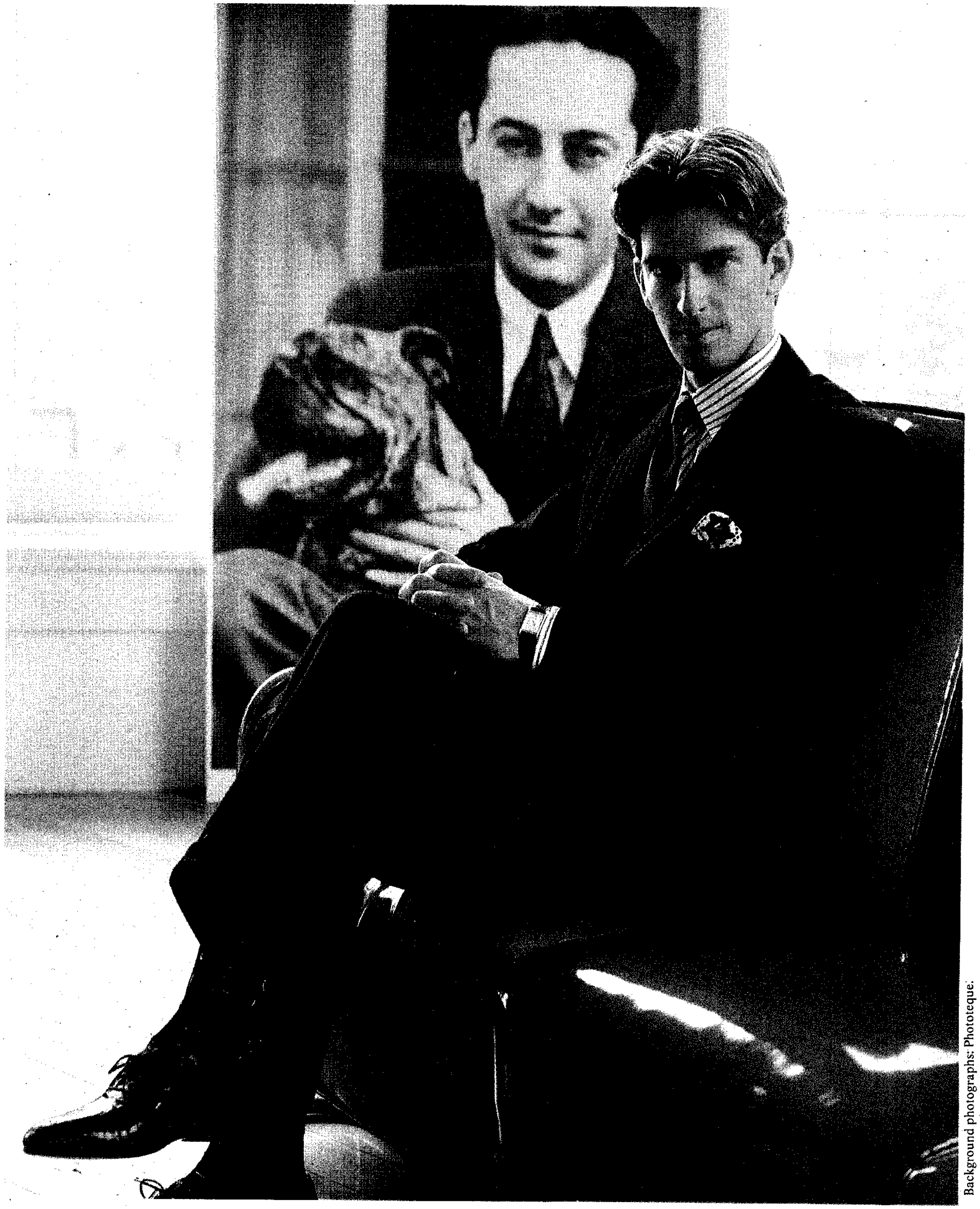
Camel-hair duffel coat, $1,100 at Macy's; wool-blend pleated trousers by Byblos, $140 at Macy's; cashmere scarf by Johnston of Elgin for John Mendez, $95 at F. R. Tripler (366 Madison Avenue, at 46th) in mid-September; wild-boar-skin gloves, $110 at D. Cenci (801 Madison Avenue, near 68th); bucks by Maraolo for Giorgio Armani, $220 at Maraolo (782 Lexington Avenue, near 61st). Model: David Belafonte of Ford.



PERRY ELLIS

Wool topcoat, about $640 in mid-September, and wool-gabardine jacket, $390, at Macy's; wool-gabardine trousers, about $180 at Bloomingdale's and Macy's; wool turtleneck, $100 at Agnès B. (116 Prince Street) in late September; lizard belt with silver buckle by Barry Kieselstein-Cord, $775 at Bergdorf Goodman; Omega watch, $595 at Tourneau (500 Madison Avenue, at 52nd); boots, $285 at To Boot New York (256 Columbus Avenue, at 72nd). Model: Tony Brown of Zoli.

COOL AND DEBONAIR, CONFIDENT AND MASCULINE—A SPORTSWEAR LOOK THAT EVEN JAMES BOND WOULD FIND DASHING.

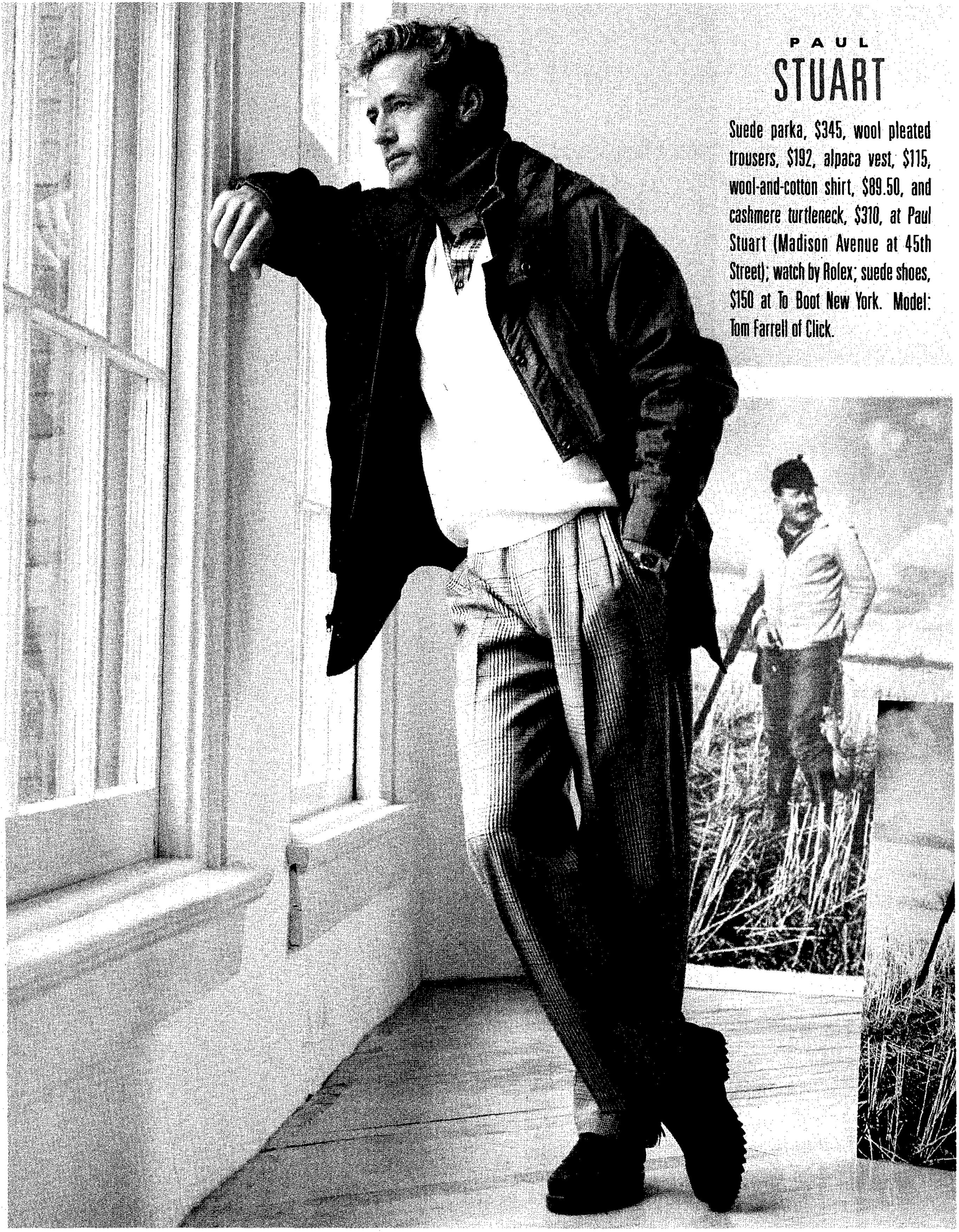


Background photographs: Phototeque.

A CHALK-STRIPED BUSINESS SUIT FOR TODAY'S TYCOON. ENGLISH TAILORING ADDS AN AIR OF REFINEMENT—AND DROP-DEAD POWER.

HACKETT

Wool suit, $765, cotton shirt, $125, and silk tie, $55, at Bergdorf's; silk pocket square by Trafalgar, $20 at Frank Stella, Ltd.; forties watch by Waltham, $575 at Time Will Tell (962 Madison Avenue, near 75th); baby-crocodile oxfords, $1,750 at Susan Bennis Warren Edwards; socks by To Boot. Model: Jeffrey Herman of Men Model Management.

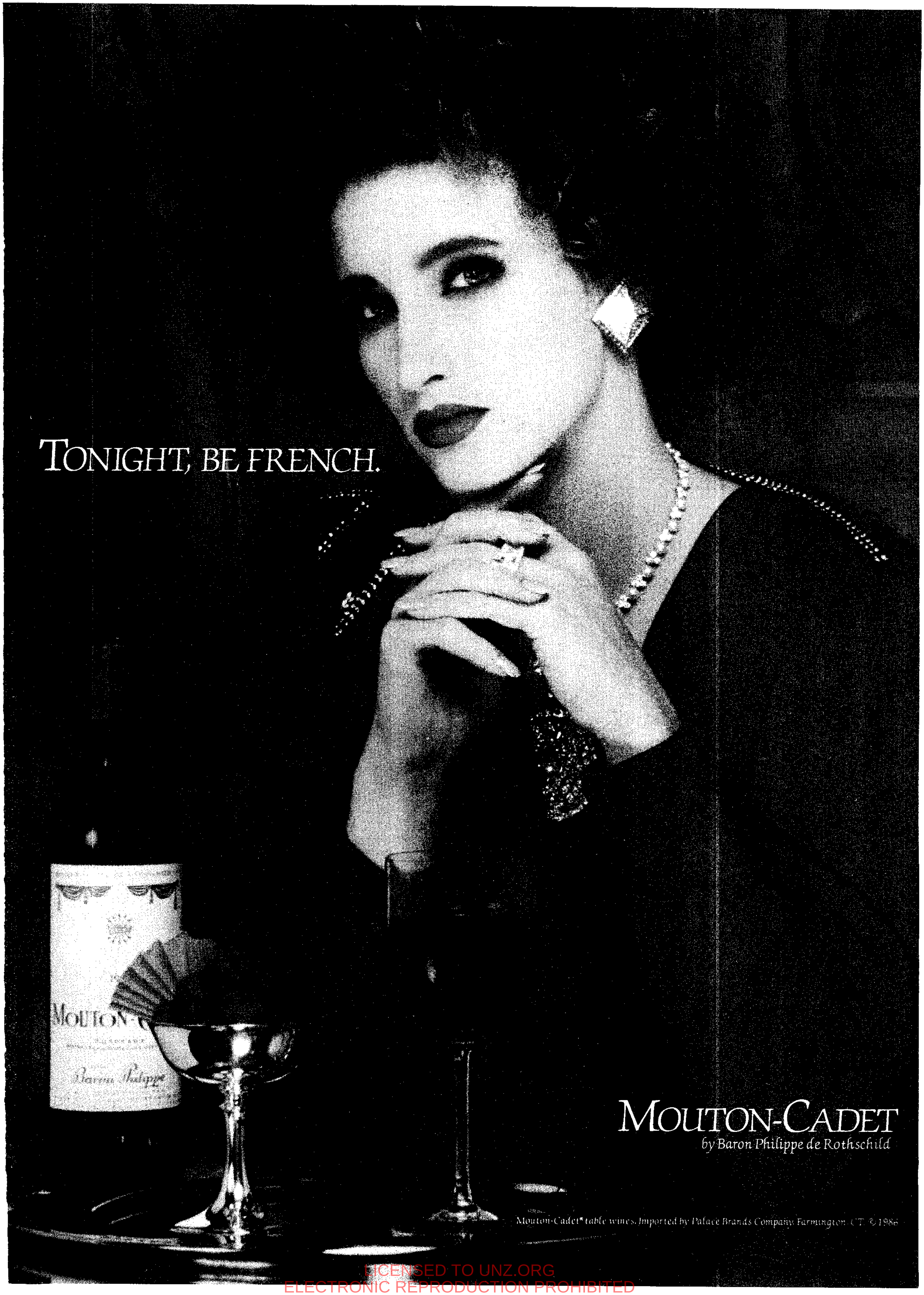


PAUL STUART

Suede parka, $345, wool pleated trousers, $192, alpaca vest, $115, wool-and-cotton shirt, $89.50, and cashmere turtleneck, $310, at Paul Stuart (Madison Avenue at 45th Street); watch by Rolex; suede shoes, $150 at To Boot New York. Model: Tom Farrell of Click.

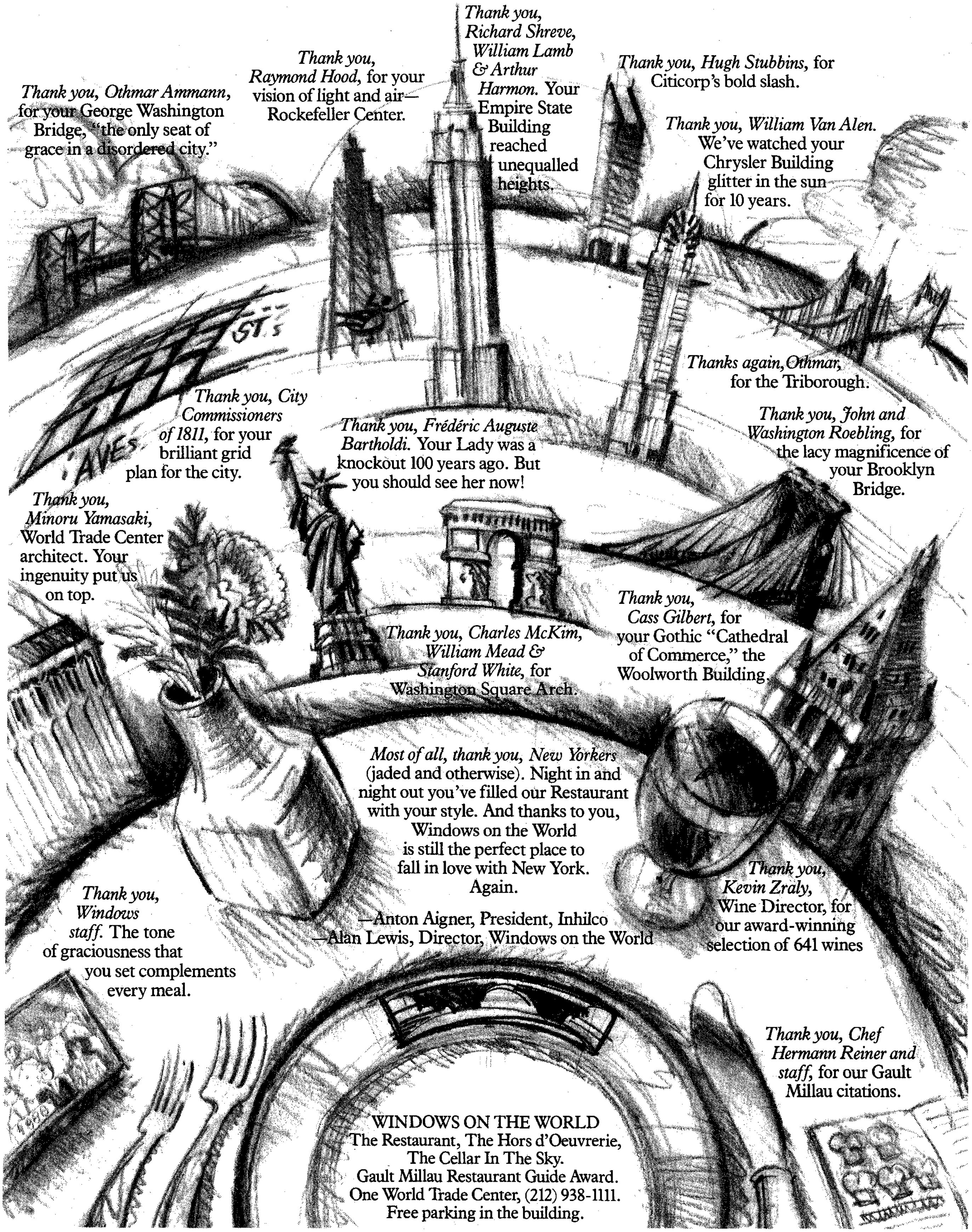
Background photograph by Robert Capa/Magnum.

SUMPTUOUS MATERIALS—SUEDE, CASHMERE, AND TWEED—ADD UP TO THE NATURAL STYLE AND EASE OF THE COUNTRY GENTLEMAN.


TONIGHT, BE FRENCH.
MOUTON-CADET
by Baron Philippe de Rothschild
Mouton-Cadet® table wines. Imported by Palace Brands Company, Farmington, CT. © 1986

ON THE OCCASION OF OUR TENTH ANNIVERSARY WINDOWS ON THE WORLD HAS A FEW WORDS FOR THE ARCHITECTS OF OUR VIEW.

Thank you, Warren Platner. Your design for our Restaurant gave it style and elegance and a view that makes you feel like personally thanking every architect who ever dreamed of a building that would touch the sky.



Thank you, Othmar Ammann, for your George Washington Bridge, "the only seat of grace in a disordered city."

Thank you, Raymond Hood, for your vision of light and air—Rockefeller Center.

Thank you, Richard Shreve, William Lamb & Arthur Harmon. Your Empire State Building reached unequalled heights.

Thank you, Hugh Stubbins, for Citicorp's bold slash.

Thank you, William Van Alen. We've watched your Chrysler Building glitter in the sun for 10 years.

Thanks again, Othmar, for the Triborough.

Thank you, City Commissioners of 1811, for your brilliant grid plan for the city.

Thank you, Frédéric Auguste Bartholdi. Your Lady was a knockout 100 years ago. But you should see her now!

Thank you, John and Washington Roebling, for the lacy magnificence of your Brooklyn Bridge.

Thank you, Minoru Yamasaki, World Trade Center architect. Your ingenuity put us on top.

Thank you, Charles McKim, William Mead & Stanford White, for Washington Square Arch.

Thank you, Cass Gilbert, for your Gothic "Cathedral of Commerce," the Woolworth Building.

Most of all, thank you, New Yorkers (jaded and otherwise). Night in and night out you've filled our Restaurant with your style. And thanks to you, Windows on the World is still the perfect place to fall in love with New York. Again.

—Anton Aigner, President, Inhilco
—Alan Lewis, Director, Windows on the World

Thank you, Windows staff. The tone of graciousness that you set complements every meal.

Thank you, Kevin Zraly, Wine Director, for our award-winning selection of 641 wines

Thank you, Chef Hermann Reiner and staff, for our Gault Millau citations.

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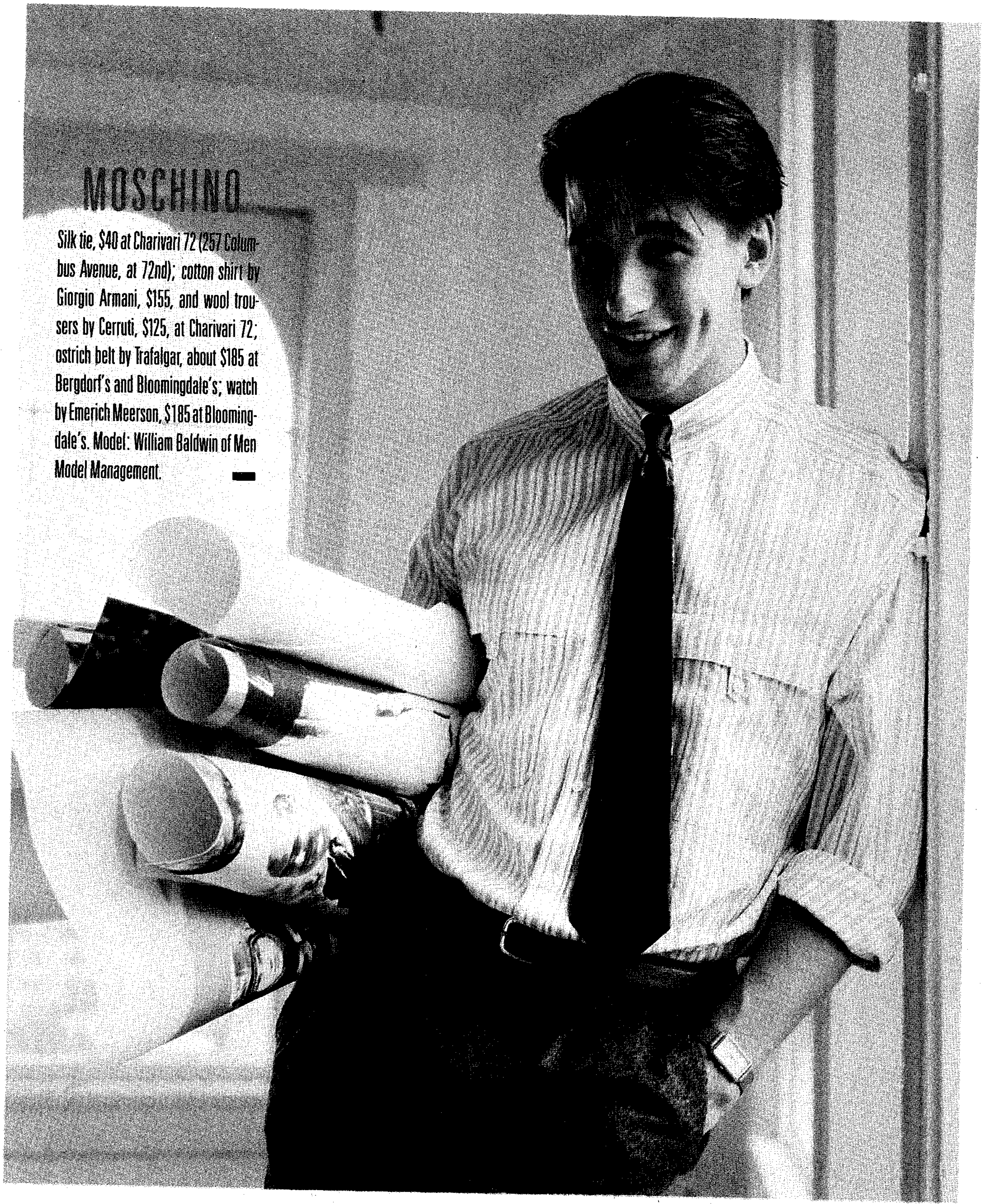
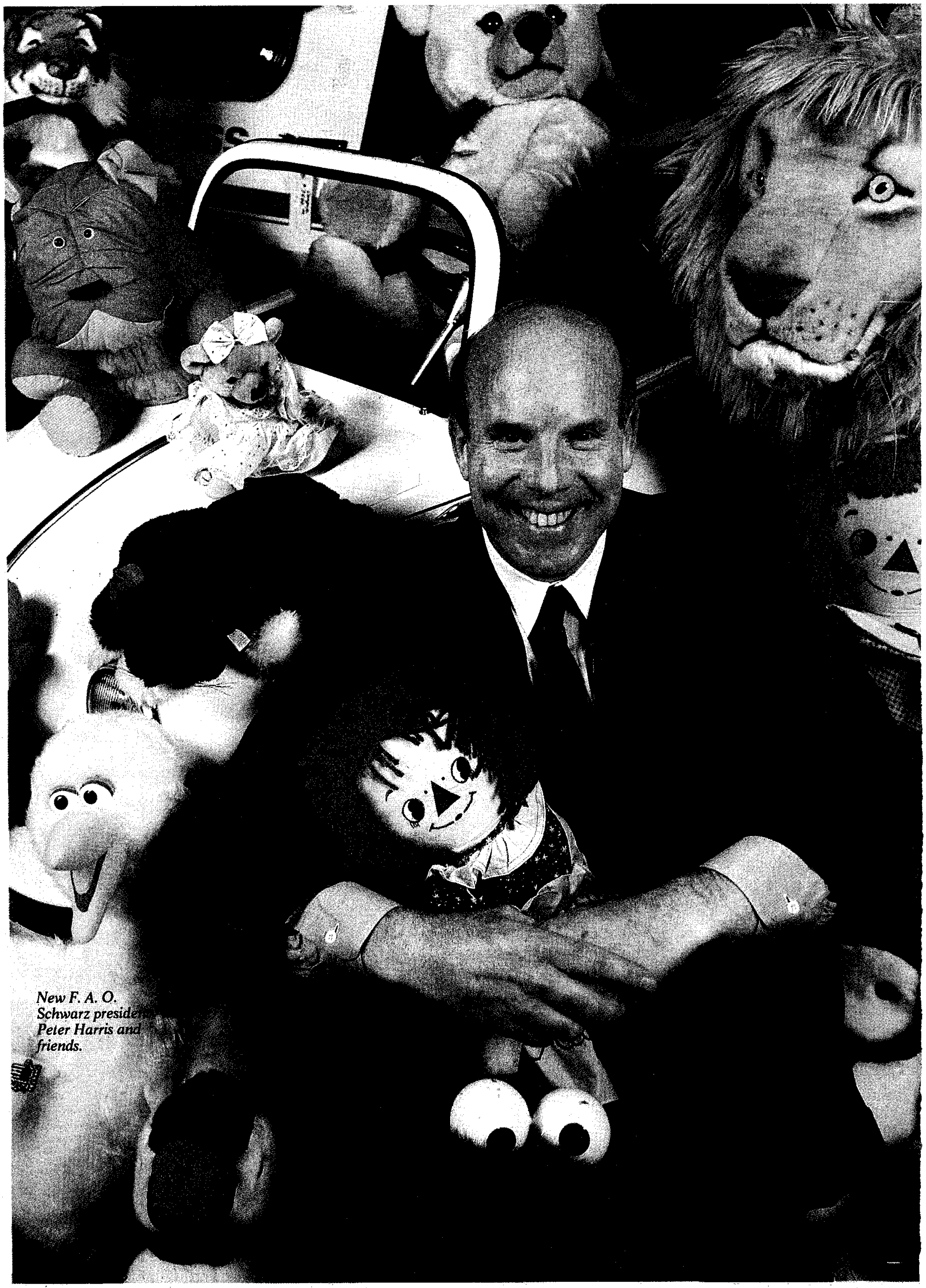


MOSCHINO

Silk tie, $40 at Charivari 72 (257 Columbus Avenue, at 72nd); cotton shirt by Giorgio Armani, $155, and wool trousers by Cerruti, $125, at Charivari 72; ostrich belt by Trafalgar, about $185 at Bergdorf's and Bloomingdale's; watch by Emerich Meerson, $185 at Bloomingdale's. Model: William Baldwin of Men Model Management. ▬

WITH HIS WITTY "DESIGNER" TIE, MOSCHINO SENDS UP THE IDEA OF STATUS INITIALS.



New F. A. O. Schwarz president Peter Harris and friends.

PHOTOGRAPH BY BENNO FRIEDMAN

LOADED FOR BEAR AT F.A.O. SCHWARZ

A TOYLAND CLASSIC MOUNTS A COMEBACK

BY KATHARINE DAVIS FISHMAN

IN THE SHADOW OF A MAMMOTH gorilla perched behind the wheel of a Volkswagen Beetle, Weston Thomas is explaining her quandary to the F.A.O. Schwarz saleslady. "I don't want to buy it before the baby is born because it might be bad luck. My friend is 40 years old, and it's her first baby. I just want to know when the bear is coming in." A top-of-the-line Steiff item, the bear costs $350 and will be just the thing for Thomas's arriving godchild.

"Have you seen the ivory rattle at Asprey's?" she asks a bystander. "It is in the *best taste.* Perfect! But the kid's not going to like an ivory rattle, right? For the same amount of money as that or a silver porringer, I might as well buy a great big bear. They're indestructible; the kid will be ten years old and sitting on it to watch television. They're beautifully made, they're not cutesy, they don't look like Walt Disney, they're *serious bears.*"

A few feet away, Galen Devine, who is three years old, has found the Tunturi exercise wagon, a $300 item that neither his mother nor his grandmother seems disposed to buy, but which is now briefly developing his upper and lower torso. Natalie Galen, the grandmother, and John Flood, the manager of Schwarz's New York store, are chatting. "I come in here even without my grandson, and I have such a good time," says Mrs. Galen. "When I heard they were leaving this building, I almost had a heart attack. To me, this is New York."

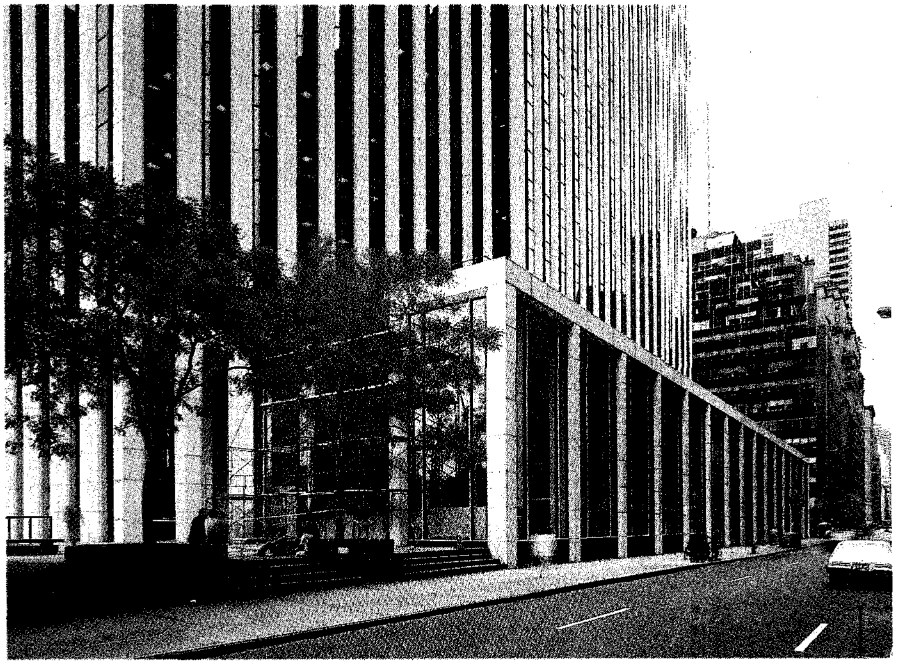
"The new building is going to be better, 30 percent bigger," says Flood, launching into a now-familiar pitch. "We're going to have a 25-foot clock; it will talk, it will sing 'Happy Birthday' to the child, using his name."

Mrs. Galen is relieved. She thinks everything at Schwarz gets better and better—except the adult toys. "I used to send those out for Christmas presents: puzzles you put on the coffee table, with sand shifting from one box to another; architectural towers; things that swung. That department used to be much more elaborate. Also, you should have a department of little things for $2, $5, and $8. Suppose you're going to see someone with two children—you want to bring a couple of little things, but you can't do that easily at Schwarz. And you *must*

FANTASY TIME: *The new store will feature a giant clock with a hundred moving parts that include a jack-in-the-box, a marching tin soldier, a train chased by robots, and a professor with a TV-screen face.*

have more books that show a Hispanic boy and a white boy, not just Dick and Jane and Grandma in the country.”

MRS. GALEN AND WESTON Thomas—along with the white-eyelet-clad mom carrying her white-eyelet-wrapped baby from display to display with a serenity that could come only from absolute confidence that it will never spit up—are classic customers of Schwarz, one of the last stores to evoke the New York of F. Scott Fitzgerald, J. D. Salinger, and Auntie Mame. In an era of TV schlock, these customers crave the unique, the pristine, and the avant-garde. But while New Yorkers and visitors alike have sought elegant toys at Schwarz since 1870, some had noticed a decline in élan—even a slight shabbiness—in the store since the founding family sold it in 1967. The two successive conglomerates that owned it seemed perplexed by the toy business; the third was bemused by America.



ACROSS THE STREET: *The General Motors Building offers 30 percent more space.*

“With each sale, the store lost step,” says Stephen Hassenfeld, chairman of Hasbro, a toy manufacturer. “The quality of the displays, the cleanliness, the lighting slipped; the windows were mediocre; the pricing was outrageous.”

In recent months, however, the place has definitely become livelier—as Hassenfeld agrees. Robots and talking plush animals share prime space with $700 hand-painted rocking frogs and owls in tweed waistcoats. Over the July 4 weekend, Schwarz’s Fifth Avenue window featured a boatload of bears in babushkas moving toward a Lego Statue of Liberty; bears inside were decked out in Schwarz’s own toy-size Liberty T-shirts, and the store featured shows, storytellers, and contests.

F.A.O. (as it’s known in the trade) is under new management again, but this time the two owners are entrepreneurs running the business with a small crew of sharp, experienced, energetic retailers. Since the new team made its debut, last Christmas, it has claimed a 30 percent month-for-month sales increase over 1985, with a 73 percent jump in the New York store’s business during Liberty Weekend. (While much of the Schwarz legend revolves around the New York flagship store at Fifth Avenue and 58th Street, F.A.O. Schwarz is now a chain that includes twenty branches across the country, with six additional boutiques scheduled to open in Altman’s stores in October. The privately held business doesn’t release financial figures, but knowledgeable observers reckon annual sales at $26 million.)

In time for this Christmas season, the flagship store will move across the street into elaborate new quarters, occupying 40,000 square feet on the first floor and mezzanine of the General Motors Building, with frontage on both Fifth and Madison Avenues.

IN HIS OFFICE ABOVE THE OLD store, Peter Harris stands surrounded by blueprints and models. Harris, Schwarz’s president, is a slightly roly-poly 42-year-old Californian whose voice goes up an octave when he’s enthusiastic. When that happens, which is often, his eyes light up, and one might almost believe that like F.A.O.’s hot seller, Teddy Ruxpin the talking bear, Harris has been manufactured by a Silicon Valley company called Worlds of Wonder. The word “fantasy” is a mainstay of Harris’s vocabulary, just as the word “fun” appears in his business plan. “We have a vision of what we want to be,” he says. “We simply want to build the ultimate toy-shopping experience in the world, and you do that by delivering three things. First, you get the newest, best, most unusual merchandise available anywhere. Second, you provide it in an environment that is memorable, that pulls people’s dreams or fantasies from them. Third, you give the service that customers expect: things like personal shopping, deliveries, a Wall Street phone number so businessmen can have toys sent to their office.”

When a gorilla-size competitor is offering hot items for considerably less than he does, that’s the only sensible way a hardheaded merchant can talk. More than any other toy retailer, F.A.O. Schwarz must sell fantasy or die. Frederick August Otto Schwarz and his descendants did just what Harris describes, but they built their legend without serious challenge: Throughout the family’s reign, and for a decade after, F.A.O. Schwarz’s only real competition came from department stores, whose toy operations would shrink by close to two thirds after Christmas. Schwarz’s world of wonder remained intact year-round.

During the past ten years, though, while F.A.O. was standing still, the business was changing. Toy supermarkets—the biggest, Toys “R” Us, now holds a 15 percent share of the $12-billion retail industry—offered competition throughout the year with substantial discounts. Moreover, in the past three or four years mega-hits have swept the industry. During 1985, American and Canadian children adopted some $600 million worth of Cabbage Patch Kids, a figure greater than the sales total for all dolls and accessories two years earlier. Action-fantasy toys, such as Masters of the Universe

Photograph by Dan Cornish/ESTO.

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and Transformers, are promoted on their own television shows and have generated product lines with annual sales of up to $450 million. This trend puts extra stress on a chain like F.A.O., which can neither ignore these toys nor sell them at a competitive price. The cavelike setting that the new flagship store plans for Hasbro's latest blockbuster, a toy called Inhumanoids, is one way F.A.O. will make a virtue out of necessity.

THE SCHWARZ LEGEND, A MIX of nostalgia, celebrated clientele, and lavish trinkets, has proved surprisingly hardy. An F.A.O. employee who spots a limousine outside with the license SUPREME 1 knows he will see Diana Ross, not Chief Justice Warren Burger, and that Ross likes board games. F.A.O. workers also know that Yoko Ono heads for the magic section, that Michael Jackson has to be whisked into a private room to forestall commotion, and that Frank Perdue always *wants* to be whisked into a private room (a cardinal rule for employees, says senior buyer Ian McDermott, is not to let customers bother celebrities).

Recently, John Flood, standing in the doll department, near the Fifth Avenue entrance, watched the doors swing open and four identical-looking men in raincoats sweep in. "One guy walked up each side of the doll display; the others almost ran down into the store. Two more guys came in; one stood on the stairs while the other stuck by the door. Finally, I walked over to one of them and said, 'Excuse me, I work here—what's going on?' They said it was the head of the FBI, and he just wanted to buy something for his granddaughter, but that every time he made an unscheduled stop, it gave them heart palpitations."

F.A.O. executives swear the lavish trinkets aren't just promotional items. The store has unloaded four of its $12,500 Lamborghinis, which a third-grader can drive around the family's Texas or Arizona ranch at 30 miles per hour. The last one the store sold went to an eight-year-old boy who had studied the car on several visits with a housekeeper, and, before making a final decision, had tried to get Flood to lower the price because it was a floor sample. An earlier purchaser parked his real Lamborghini outside the store just before closing time and ran in, young boy in tow. "I really like that," he told Flood. "My son likes it, too. How much is it?" Flood told him the car cost $12,500, and the man said, "Not bad—I paid 118 for mine," pulled out his American Express card, and that was that. The new store will feature a Ferrari Testa Rosa for $12,500, a Porsche for $3,500, and the popular Mercedes, which 100 customers bought last year ("It's so affordable at $2,500," says Ian McDermott).

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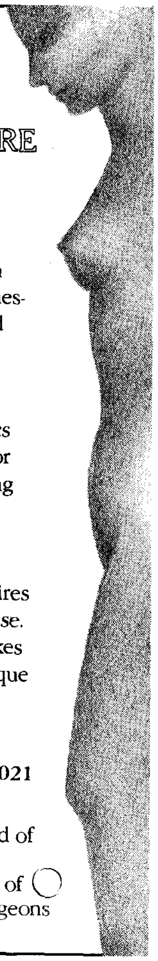
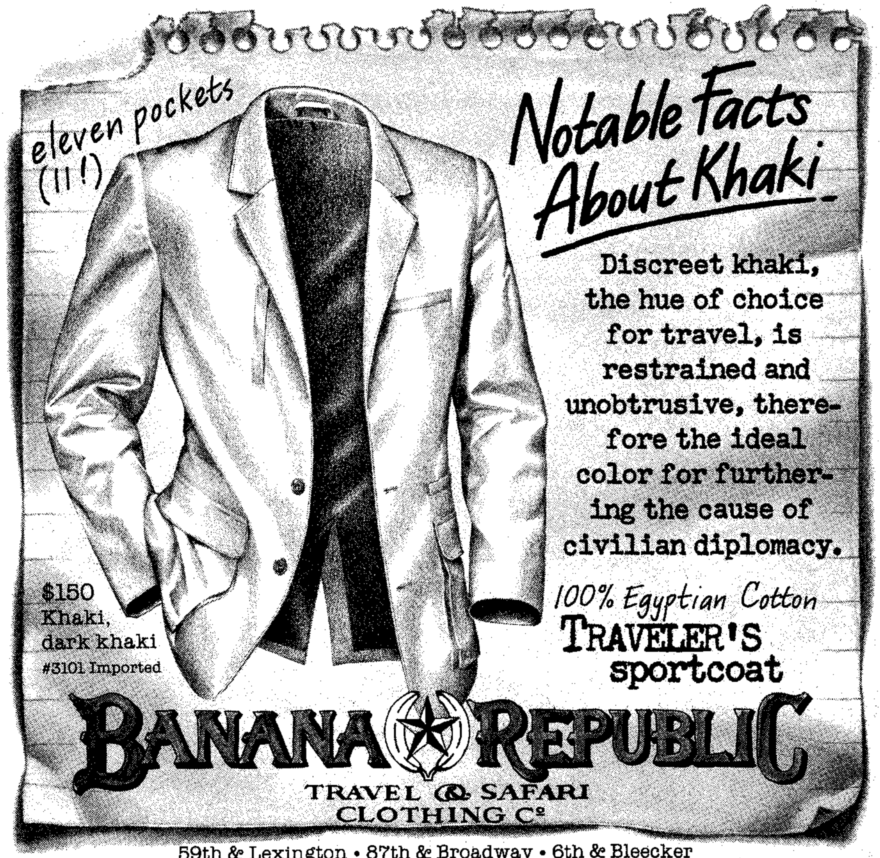


Beyond the glitter, a powerful draw for F.A.O. Schwarz is the memory parents have of their own childhoods. They want their son or daughter to have a toy just like the one they loved—or they want the child to have the toy they dreamed of and never got. It's difficult for parents to satisfy that longing in a store that looks like a warehouse. F.A.O. offers vivid memories for parents who grew up in New York or visited the store when they were young. "A huge number of people in New York have great F.A.O. stories to tell," says Peter Harris, and, as Flood points out, pleasant ones predominate: "The customer forgets that maybe the store didn't look so hot when he came in two years ago."

Over the years, the legend veiled an assortment of retailing sins. Back in the family days, McDermott remembers, a merchandise manager who was asked why the catalogue wasn't in color replied, "The F.A.O. customer will buy what is in the catalogue, without color." Although the Schwarzes did finally use color in the catalogue, the family's old-fashioned notion of merchandising—the store in its wisdom must decide what customers should have—died hard. In 1967, the business was sold to *Parents* magazine. "It was virtually a personal decision by George Hecht, the founder and publisher of *Parents,*" says Gladys Glickman, who was the magazine's lawyer then and is now a vice-president at Gruner and Jahr Publishing, which owns *Parents.* "He knew the family, and as founder of *Parents* magazine, he had always been interested in children's education and toys. One of the things he did was to make the store national by opening branches across the country."

IN 1970, GLICKMAN SAYS, *Parents* wanted to sell off certain assets and focus on publishing. It owned Baker & Taylor, a large book wholesaler, which W. R. Grace wanted to buy; Grace agreed to take F.A.O. as part of the deal. Four years later, Grace sold the chain to Franz Carl Weber, a Swiss toy retailer with branches in Austria, Germany, and France. "Weber's and Schwarz's people had known each other from years of toy fairs," says McDermott. But, according to McDermott, the first man chosen to run Schwarz didn't understand the American market. "American retailers had become very alert and very conscious of the market. There were changes taking place, such as the use of computers, that even a small toy operation should have been aware of."

Though Weber closed eleven underachieving branches, the chain continued to languish. In 1985, it was again put on the market, and Peter Harris entered the picture. Harris had spent eighteen years moving up the ranks at Gemco, a $2.3-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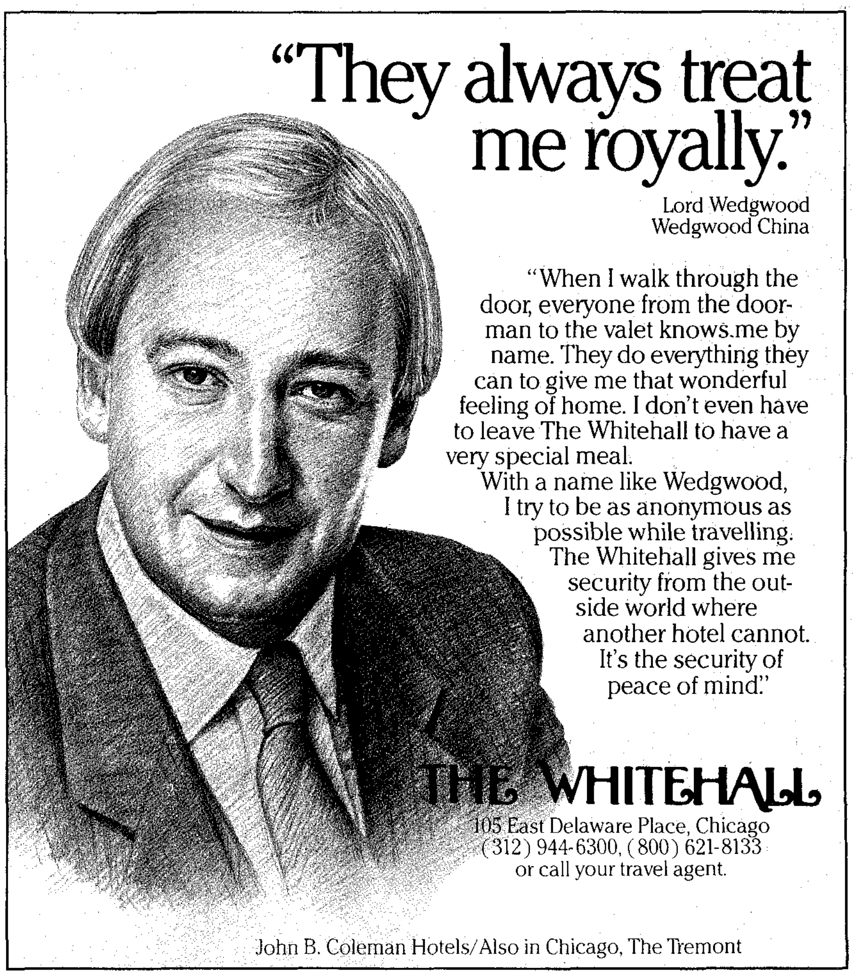
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billion chain that sells clothing, electronics, toys, lawn furniture, and drugs and has a complete supermarket within each store. Harris had become president of Gemco by the time he was 36, but at 40 he decided to leave the corporation to look for entrepreneurial opportunities.

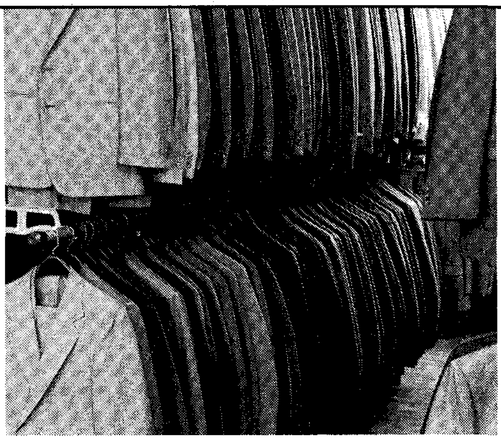
Harris and some partners bid on F.A.O. but lost to Christiana Companies, a San Diego real-estate developer, which bought the business for $10.6 million and then, in September 1985, hired Harris to run it. When Christiana itself was acquired by Western Savings and Loan, its corporate direction changed, and Harris and a new partner, Peter Morse, a Philadelphia investment banker, were able to buy the store. Christiana, Harris says, had given him a free hand as president. The all-new team of executives he assembled arrived just in time for the 1985 Christmas season.

GALE JARVIS, DRESSED head-to-toe in power black, is bent over a large carton of teddy bears. "I'm maximizing Paddington," says Jarvis, the senior vice-president for merchandising. A six-foot animated model of the bear, surrounded by smaller bears in varying sizes and four different outfits, adorns every Schwarz branch. "With any toy or game, if you put it in the box on the wall, it's not going to be wonderful. Put one out and it's interesting, but if you put out three or six, it's exciting; kids and adults can touch it and *experience* it."

Jarvis was a merchandising vice-president at Macy's. When a visitor expresses wonder at what people will spend on toys for children, Jarvis rolls her eyes; that eye roll is a crucial indicator of F.A.O.'s future directions. The results of her extensive buying tours in the United States and abroad will appear in the new store: handmade pale-wood dollhouses for $1,000; brass doll beds and wicker doll carriages at $200 and up; a new line of $700 German dolls that are replicas of real children; lots of giant animals at giant prices; and unusual items, like a monkey in a blue ruffled majorette outfit, sitting on a pony.

At the same time, Jarvis and Harris are beginning to mend their fences with American manufacturers, discussing plans for the new store with some of them (the Inhumanoid cave is being built by Hasbro). But Jarvis says the business has "voids and pockets" in domestic merchandise, and these have yet to be filled; the chain hasn't evolved a comprehensive policy on "where we should be with a licensed item that's promoted on TV and very price-sensitive."

One of the keys to Schwarz's future success will be the balance it strikes between the exquisite and the popular.



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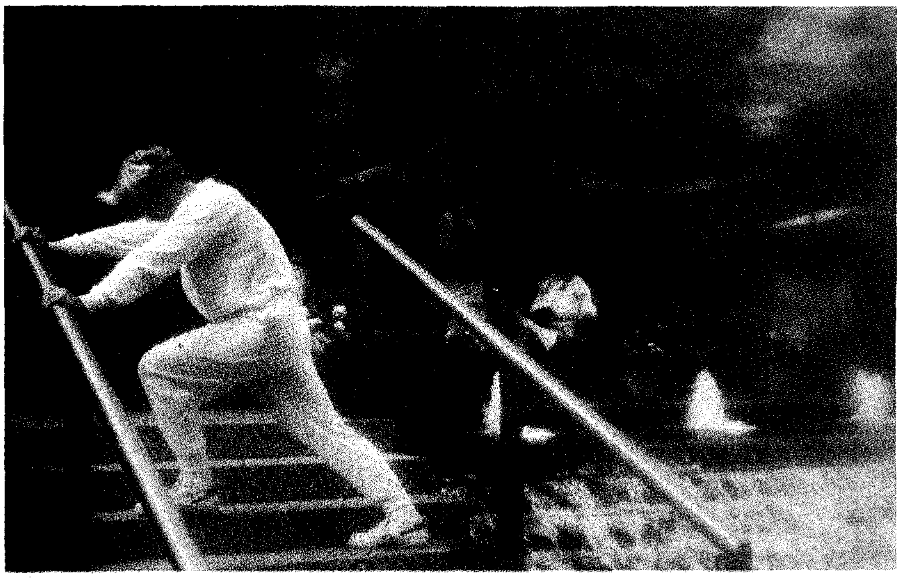
While this will depend principally on the shrewdness and imagination of Jarvis and her buying staff, Harris is now backing them up with an up-to-date computer system that tracks sales and inventory so the business will never again have to donate the likes of 10,000 unsold Rubik's Cubes to charity. He has overhauled the distribution system so that new stock gets in and out of the warehouse in one day, not twenty. "The key to success in any kind of retail business," he says, "is being able to see trends early and act on them, and then knowing when to get off them."

F.A.O.'s new vice-president for marketing and operations, Susan Shea, comes from the Gap, a store that recently revitalized itself, with celebrated success. Shea has advised the store to keep a low profile until the new merchandise arrives, the flagship store has moved, and the branches are fixed up. "The minute you know what your strategy is, the temptation is to do a fabulous ad campaign that tells the world you're going to be better," she says. "You may attract a new customer or one who came in five years ago and said, 'This store is getting a little out of date.' They look at your ad campaign and think you've woken up, and when they walk in and the store doesn't live up to their expectations, you've lost a customer. You can't go back six months later with a new campaign that says, 'Really, really this time.' "

Shea and Flood, an alumnus of Lord & Taylor, Macy's, A&S, and Bonwit Teller, are training and beefing up the sales staff, which was reputed to be sparse and not well enough informed. Now when new products come in or the windows are changed, employees get a detailed bulletin describing the toys and their appeal. "We want to make it terrifically pleasant to shop here," Flood says.

Despite its sentimental associations, the old store—which F.A.O. has occupied for more than 50 years—was often unpleasantly cramped. Still, Harris hadn't intended to move. But since the lease was coming up for renewal, he started looking around. The minute he learned the larger space across the street was available, moving seemed the thing to do. (After F.A.O. leaves, the old store is expected to be subdivided into a number of retail outlets.)

WHAT WILL NEW Yorkers see when they visit the new flagship store? First, there will be that giant animated clock, Harris's showpiece, with a hundred moving parts that include a pop-up jack-in-the-box, a Humpty-Dumpty falling off the wall, a marching tin soldier, a train chased by robots, and a professor with a TV-screen face. A cagelike glass elevator



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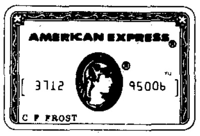

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in the back of the store will take children from a zoo of plush animals to a model Central Park on the second floor. The store will be organized in a series of small shops with what retailers call "classification impact" (the concept exemplified by Macy's Cellar): a shop called Toys of Extinction, which will have all kinds of dinosaurs; a clown shop; a doll shop; a shop full of exercise gear for children; two adjacent shops for baby presents; an educational-toy area with an electronic-toy shop; a science store; a library; a shop called Saturday Morning, for television toys; a robot boutique; a shop full of trains (including some operated by computer) from all over the world, in a variety of sizes and prices; and a shop called Remember When, stocked with wagons, Slinkies, and other toys that baby-boom parents used to love (and starring an $8,000 Art Nouveau–style jukebox that plays 200 selections).

Harris is particularly pleased with a boutique tentatively called the One Minute Shop, aimed at the yuppie market. "We have a lot of customers who are successful professional women and men who are in a hurry, who really love the children and feel guilty because they can't spend as much time with them as they'd like, and are anxious to find great gifts. So we will create an area near the front door that will have 30 or 40 items, all truly unique, so there's no fear—in case a customer is a friend or an uncle or aunt—that the child already has them. They will be in prewrapped packages, and almost all will fit under the seat of a plane or overhead on a train; we're committed to have at least eight that go into a briefcase."

Harris is also fond of a mezzanine row of child-sized shops, called Little Madison Avenue, that includes a park bench, a pretzel stand, and a pay phone from which children can call their parents in another department. Harris is bringing in a hairstylist ("Children are going to remember having their first haircut at F.A.O.") and has set aside a space that parents can rent for children's parties. In addition, Harris says, "we're going to have a lot more places to pay at this store, because we think when the customers have made their decision, they want to get out."

HOWEVER EXCITING THE New York store may be, and regardless of the outcome of the Altman's venture, Harris's operation won't be successful unless the branch stores thrive. These twenty stores, much smaller than the New York store, are in big cities and affluent suburbs. Their customers will find discounted Transformers and Pound Puppies five minutes away, while Manhattanites must go to Brooklyn, Staten Island, Yonkers, or Paramus for the nearest Toys "R" Us. Accordingly, Harris feels, the branches should offer mostly the special items that are F.A.O.'s strong suit, whereas the flagship store has both the space—and the need—to add a good-sized stock of the best-sellers. It is religion among F.A.O. executives that the demand for "unique toys, fashion toys, great educational toys," as Harris sums up Schwarz's merchandise, is not restricted to New Yorkers. Gale Jarvis points out that except for small regional favorites like water toys in Florida and "longhorn plush" in Texas, a toy that does well in New York does well everywhere.

Certainly the demographics are appealing. The U.S. Bureau of the Census projects an 8.2 percent rise between 1985 and 1990 in the number of children under twelve, with an even greater jump among those five to nine—the leading toy consumers. What's more, as Paul Valentine of Standard & Poor's points out, "you have grandparents living longer and spending more on children, the two-income household with more disposable income to spend on toys (probably in part to assuage the guilt for both parents' being out of the home), and the two-family households of divorced parents, where the child has toys at both parents' and where both may be trying to win his affections."

PETER MORSE, HARRIS'S PARTner, who is chiefly involved in strategic planning, says, "The demographics are definitely going in our favor, so if we execute well, we will do well. I think there's a $100-million business even without significant acquisitions, and our plans are ambitious."

The deal to open leased F.A.O. Schwarz departments in Altman's, another store chain being overhauled by new management is one example of what Morse and Harris have in mind for the future. "The department stores generally don't like the toy business and don't do real well with it, because it's only a two-month business for them," Harris says. "So we'll take over." If the new Altman's departments thrive this Christmas, Harris hopes to open in other major metropolitan areas. He's talking to five high-end department-store chains now and is looking for other opportunities. Meanwhile, Harris and Morse are wary of growing too rapidly, and will move somewhat slowly in opening new branches—as opposed to department-store outlets—while they complete improvements on the existing stores. Ultimately, Harris plans to revive the catalogue, which he killed when he came aboard because it was losing money. If

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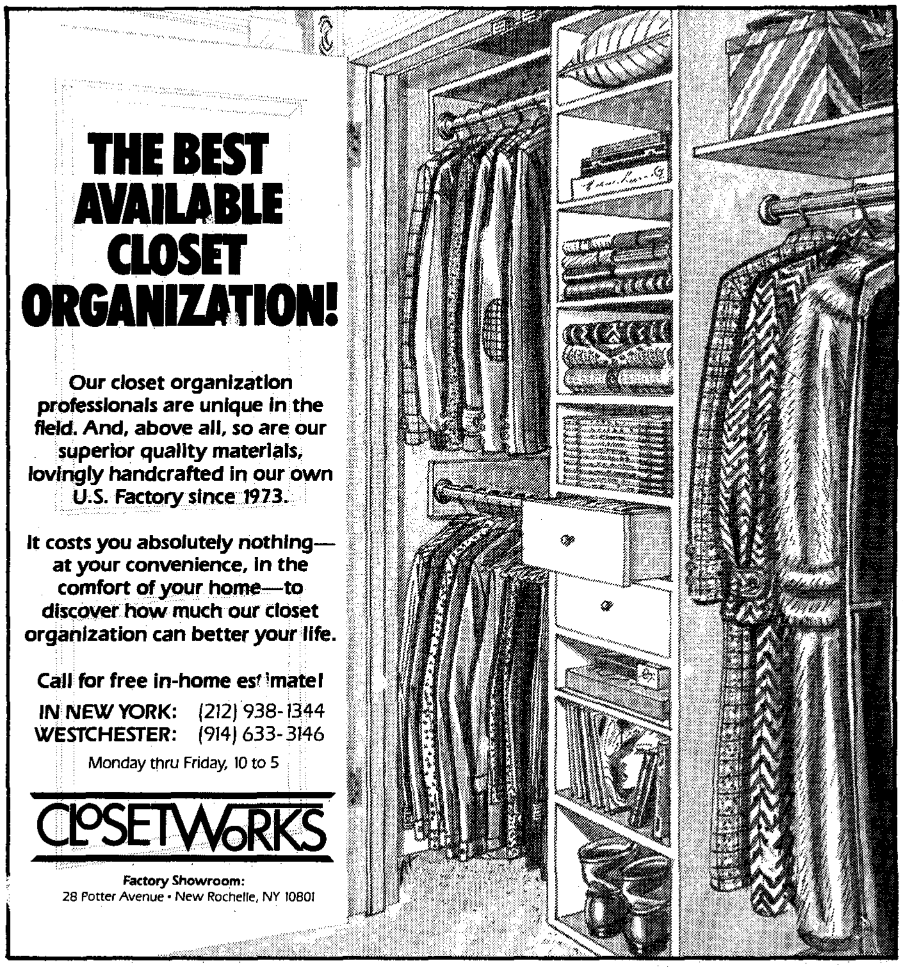

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all of this comes off, children's clothes are down the road.

F.A.O.'S SALES VOLUME IS AN insignificant factor in the toy business, but most observers consider its name an asset (although the precise value is difficult to measure). "There certainly is a place in the industry for upscale toy stores," says Valentine. However, David Leibowitz of American Securities says, "There is a market for unique, high-priced toys, but is it sufficient?"

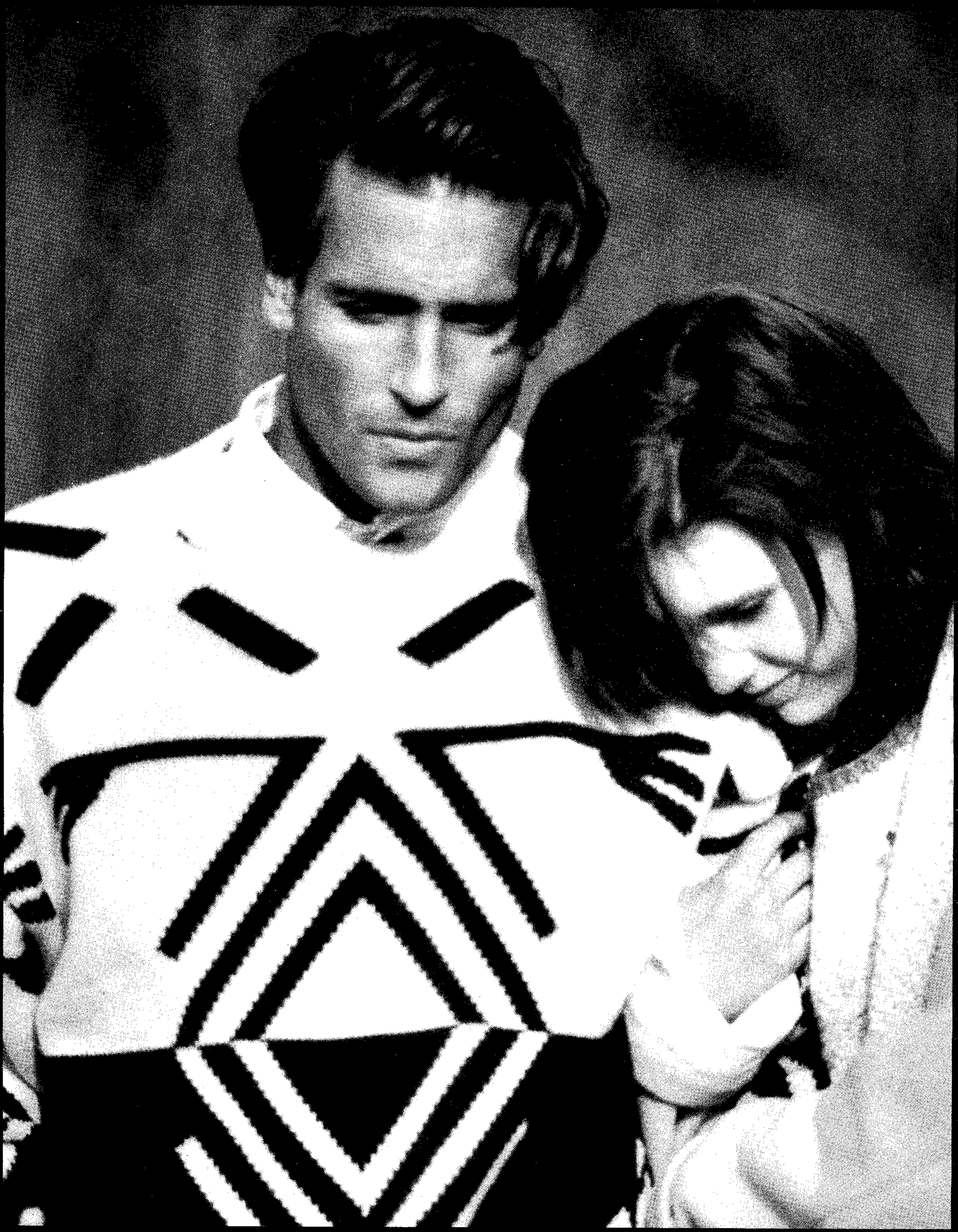
F.A.O.'s historic market was the carriage trade, but several carriage-trade stores have failed in recent years. To succeed, the chain must add yuppies as consumers, and their toy-buying habits are unclear: They may still give the bulk of their business to discounters. The new flagship store may draw legions of visitors, but how much money will they spend? This will depend on the canniness of the store's product mix.

Since F.A.O. is a private company, outsiders don't know its expenses and can't gauge the sales needed for an adequate profit. Moreover, the toy industry is intensely seasonal: In most years, about 60 percent of its sales come during the ten-week Christmas season, and a good or bad Christmas can distort results. Accordingly, it will take several years to know whether Harris and his team are succeeding. As Leibowitz points out, "They have to make this an ongoing success, not just a one-shot, one-season, one-location thing. The job is not just to get it up and running, but to sustain it."

Leibowitz also says, "This is an opportunity no entrepreneur could turn down—it's like managing the Yankees or singing at La Scala. It shows the power of the F.A.O. Schwarz name that it survived the previous managements, and this group of people is well qualified. They have as much chance of pulling it off as anyone who could have come in."

The chain has many well-wishers in the toy industry, since it often plays a key role as a showcase for new toys. Mark Bradlee, executive vice-president for sales at Worlds of Wonder, points out that Schwarz sold impressive quantities of Teddy Ruxpin dolls despite charging higher prices than competitors. He adds that "TV and press people do their stories at F.A.O., so the publicity value for Teddy was even better than advertising. For a new company and a new toy, that's important."

Harris and his team have a tough job ahead, trying to turn the obvious goodwill into a winning formula. But for the foreseeable future at least, the corner of 58th Street and Fifth Avenue will remain a well-stocked preserve for people hunting bears, lions, robots—and fond memories. ■



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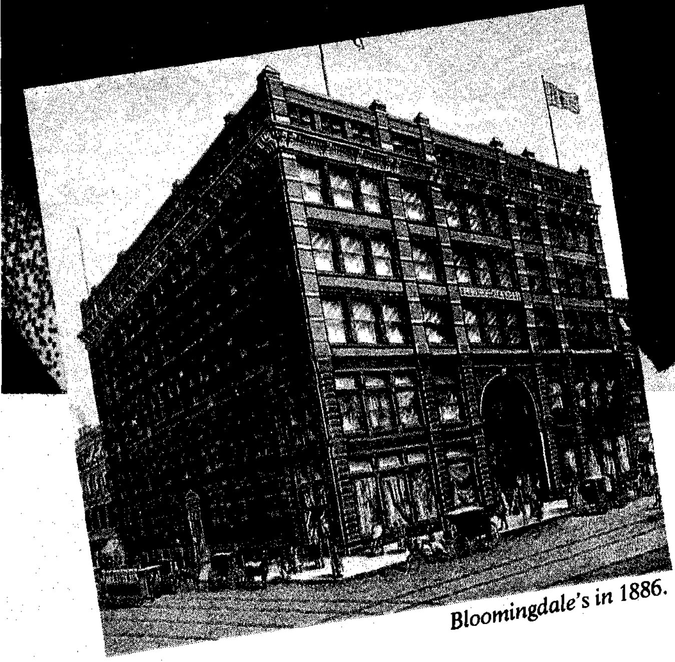
BEST BETS

The store that has fêted Japan, Italy, and India in style is giving itself equal time.

By Corky Pollan



Bloomingdale's in 1886.

This fall, Bloomingdale's, where Victorian ladies indulged and Saturday's Generation grew up, celebrates its one-hundredth year at the same location. "The World of Bloomingdale's" encompasses fifties-style sweater sets, bugle-beaded bodysuits, accessories of silver and enamel—and eight floors of festivities ● Acrylic rug from Belgium is $450 on the eighth floor ● Oxidized-brass Deco vase is $150 in the contemporary-gifts shop

PHOTOGRAPH BY LARRY BERCOW

(sixth floor) ● Virginia Estrada anodized-aluminum drop earrings and bracelet with gunmetal finish are $85 and $180 in Cul-de-Sac ● After Five red crêpe strapless dress is $210 in Night Glamour (third floor) ● Sherry-Lehmann crystal champagne flutes are $8.50 each in the sixth-floor crystal shop ● Christian Dior cotton tuxedo shirt is $50 in the men's department ● Burberry wool tuxedo is $450 in the men's department ● Judith Leiber Wiener Werkstätte–inspired handbag of ribbon and semi-precious stones is $750 in Cul-de-Sac ● Zani stainless-steel mixing bowls with 24-karat-gold rims are $275 for a set of eight on the Main Course (sixth floor) ● Ward Bennett stainless-steel flatware is $75 for a five-piece setting in the sixth-floor silver shop ● Jay Spectre hammered-steel-and-sandblasted-glass table is $1,095 on the fifth floor.

Models: left, Carolyn Watts of Ford; right, Douglas Meyer of Click. Hair and makeup: Sandra Bocas/Benjamin Salons for Sibby Lynch.

Movies/David Denby

BUT WILL I SEE YOU IN THE CITY?

"...The heroine of *Summer* tries our patience but provokes our fascination. Her dilemma is both funny and heartbreaking..."

ERIC ROHMER'S NEW FILM, **Summer,** might be subtitled "Portrait of a Wallflower." The movie is a cranky but finally illuminating and moving exploration of loneliness as a spiritual condition—a perverse celebration of a neurotic young woman who cuts herself off from just about everything but yearns romantically for a single true companion. *Summer* moves ahead with the speed of an inchworm—but it has the concentration of an inchworm, too. There are moments when you could scream with boredom, but at least, at the end, you know you've been over some turf and learned something.

Rohmer's unlikely heroine, Delphine (Marie Rivière), a Paris secretary about 30 years old, suffers from an absurd dilemma: It's time for her midsummer vacation and she can't get out of town. The girlfriend she was going to Greece with dumps her. Another girlfriend takes Delphine to visit her family in Cherbourg—they are nice enough, but Delphine escapes after a few days. Then she tries her ex-fiancé's empty apartment at a ski resort, but after wandering through the mountains, she freaks out from loneliness and comes back. And so on. In the same way, a hapless New York girl might be defeated by lassitude, bad luck, and the Long Island Expressway, or by the crowds at Tanglewood. In itself, the inability to take a vacation seems merely comical, but Rohmer, with his instinct for the way an entire personality may be revealed by a series of choices, makes us see that Delphine's problems derive from her hatred of pleasure and. further, that her hatred of pleasure is rooted in spiritual pride and desperation combined. In brief, Delphine is a pill. Yet who has not gone through such periods of embittered solitude?

Through the whole of Rohmer's current series of films ("Comedies and Proverbs"), the writer-director has stuck to the narrowest kind of dramatic logic. The last four movies have all been about women deluding themselves in their romantic attachments. In *Le Beau Mariage,* the valiantly misguided Béatrice Romand sets her sights on marrying a man completely indifferent to her; in *Pauline at the Beach,* the spectacularly beautiful siren played by Arielle Dombasle—a woman eager for passionate love—falls for a scoundrel and gets burned; in the awful *Full Moon in Paris,* the late Pascale Ogier runs from her boyfriends because "the people who love me love me too much." *Full Moon in Paris,* with its whiny, narcissistic little heroine, seemed like inadvertent self-parody. The preciousness inherent in Rohmer's methods and preoccupations—his way of analyzing not what people do but why they *think* they do it—was beginning to close in on him. His heroine no longer seemed worth the trouble.

At first, Delphine, too, severely tries our patience. Marie Rivière, who starred in the first film in the series, *The Aviator's Wife,* is slender and tall, with an elegant brow, but for this role she's also drab-looking and pasty-faced, and she plays Delphine (intentionally, no doubt) as a mope. Delphine is not only, as they say, a sphinx without a riddle, she has no spark, no curiosity. The poor thing won't even eat; she's the kind of droning pedant of the dinner table who believes that "meat has no taste" and that "lettuce is our friend." Trying to explain herself, she has the infuriating defensive stubbornness of lonely people—a million reasons not to do anything or meet anybody.

Yet unhappiness in friends has a strange, provoking fascination. The temptation to understand it, argue with it, and somehow end it dies hard. Rohmer stages scene after scene in which Delphine's family or friends try to tease her out of her funk. Rohmer moves the camera very little, cuts very little; as Marie Rivière talks (some of this material was improvised), he waits, and waits, and eventually she says something remarkable. "I'm not obstinate," she says. "Life is obstinate toward me." For some time, Delphine has been feeling particularly weak and vulnerable because her longtime fiancé has ended their engagement. Depressed, she can't face the task of making conversation or going to bed with a strange man. Her distaste feeds on itself, expanding and solidifying—she turns it into a set of principles.

SUMMER ROMANCE: *Vincent Gauthier and Marie Rivière in Eric Rohmer's film.*

In Rohmer's world, this reluctance is a kind of outrage. Men and women talking, flirting, and getting together (or not getting together) has been the substance of his films for almost twenty years (ever since *Ma Nuit Chez Maud*). The poet of sexual encounters, Rohmer has built the glance, the introductory words, the hesitations and aggressions of first meetings into an entire catalogue of behavior—a measure of style, aesthetics, morals.

At Biarritz, Delphine meets a blonde, suntanned Swedish girl, Lena (Carita), who loves being alone and picking up men. Topless at the beach, Lena is as easily sensual and companionable as Delphine is asexual and finicky. And though she means well, she drives poor Delphine nuts. At a restaurant, she flirts and chatters with two boys and Delphine bursts into tears. The scene is both funny and heartbreaking because, although what Lena says to the boys is junk, it's no more stupid than what anyone else says in the same singles-bar situation. Judging as she does, Delphine is both right and wrong. She has her standards, she's admirable, yet she's also priggish. Rohmer is indifferent to ordinary dramatic methods, but he builds suspense into our responses to his characters. He doesn't sort things out for us in advance; we look, and look, and decide.

Delphine becomes a heroine because she is one of those sufferers condemned to judge herself more harshly than anyone else possibly could. She thinks she has no soul, no interior life, but the truth is that she has no access to it. A myth of self-revelation becomes important to her. At Biarritz, as she is wandering around, she hears a group of booklovers discussing Jules Verne's novel *Le Rayon Vert.* According to Verne, the flash of green light that sometimes appears as the sun sinks into the sea offers a moment of insight into one's own and other people's feelings. Insight is what Delphine longs for, and when she finally meets a man she can bear, she waits for the sun to go down. In the American thriller *Night Moves* (1975), screenwriter Alan Sharp and director Arthur Penn had Gene Hackman say that looking at a Rohmer film is "like watching paint dry." But the joke has rebounded on Sharp and Penn: The paint has dried, cracked, and peeled on their pictures, while Rohmer's work still quivers with its own proudly eccentric life.

IN 1981, AN INDEPENDENT FILMMAKER named Ross McElwee set out to retrace General William Tecumseh Sherman's devastating march through the South over a hundred years earlier. But McElwee, a Southerner, got derailed in New York when his girlfriend walked out on him. At that point, McElwee, longing for love and depressed by his record of romantic failure, turned the camera on himself and his relations with women. He continued his film about the tormented, morally ambiguous Sherman, following the general's route south to Atlanta and then back up to North Carolina. But **Sherman's March** becomes less a record of Sherman's depredations than of Ross McElwee's comic devastation of himself.

A bachelor with an attentive but mildly diffident form of address—his manners are exquisite—McElwee allows himself to be taken in hand by a variety of relatives and friends who introduce him to this or that southern woman. (He also looks up old women friends and lovers.) Everyone has a theory about what he should do with himself, and McElwee's willing to entertain them all. With lightweight camera on shoulder, holding the microphone himself, he follows the women around as they talk about their lives or their relationship to him. The camera becomes his come-on, as he well knows, and the women display themselves eagerly. Yet *Sherman's March* is an innocent movie. Indeed, I can't think of another film in which erotic interest has been so finely tempered with respect; not even Woody Allen, I would say, appreciates and admires women as much as McElwee does. A formidable and beautiful group they are, too, though hard-shelled, most of them, and trapped in their own ambitions of career success or simple escape—ambitions that rule out more than a dalliance or flirtation with a semi-impoverished filmmaker. Poor McElwee! The most desirable of the women take off for someplace else just as he shows up. Yet *Sherman's March* never declines into self-pity. In his mild way, McElwee has a debonair edge that he never loses. He may not be a sexual conqueror—a bedroom Sherman plowing through the supine South—but he's smart enough to be a conqueror as something else, an artist and comic persona. The movies may have found a sophisticated new funnyman. ■

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DICKENS REVISITED: *The ensemble acting of the Royal Shakespeareans is, as usual, impressive.*

TONY LAST, THE HERO OF EVELYN Waugh's *A Handful of Dust,* is held captive by a South American Indian chief and forced to read the works of Dickens out loud to him in perpetuity. Somewhere around the fifth hour of the current revival of the Royal Shakespeare Company's **The Life and Adventures of Nicholas Nickleby,** I began to empathize with Tony: The adventures on stage were Nickleby's, but the life that seemed to be ebbing away was in large measure mine, and I wasn't altogether sure I had those eight and a half hours to spare.

No such doubts beset me the first time round, five years ago. Although I was one of two or three critics less ecstatic about the venture than the rest, I had a good enough time not to become restive. I am not sure whether the missing ingredient now is surprise or an overarching radiance—whether the problem is déjà vu or decline from the first New York version. In remounting their show, the co-directors, Trevor Nunn and John Caird, exhibit zest and concern, but they have ill-advisedly revised certain things as well as been obliged to pick, with five exceptions, a new cast.

My memory, never photographic, has grown sketchy with the years; still, I am sure that the current production, besides being generally more upbeat than the one of 1981, panders rather more to the audience, which, considering that neither Dickens nor the original production was particularly shy about playing to the gallery, is saying quite a lot. One change is for the better: The battered boy whom Nicholas lifts up at the end is now no longer Smike come up from the grave but a look-alike, similarly escaped from Dotheboys Hall. Though this does not resolve the question of whether such a socially condemnatory ending is in the spirit of Dickens, who tended to temper his muckraking with propitiation, the image of misery marching on against a background of universal Christmas caroling is a now even stronger *coup de théâtre.* Other changes are less felicitous.

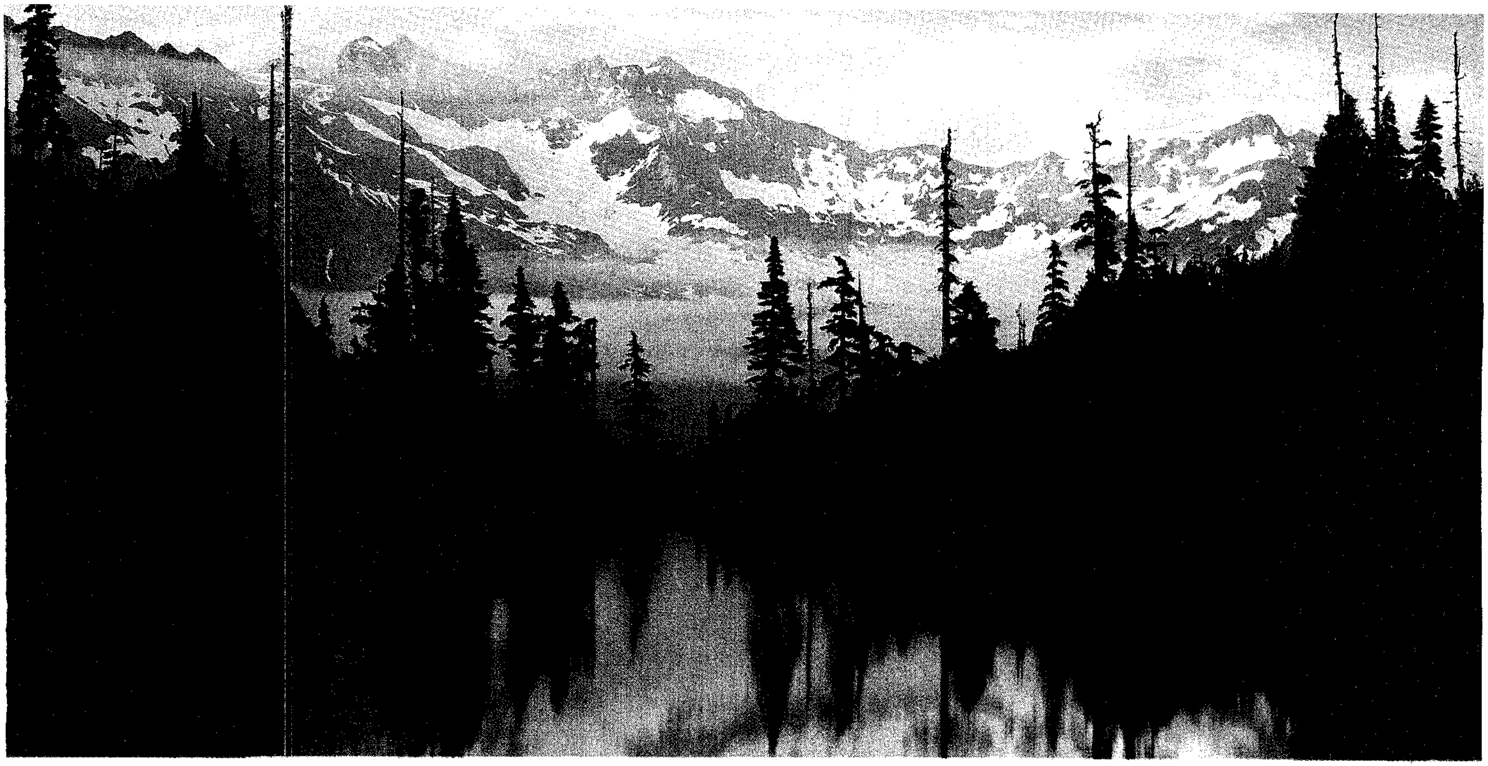
The interpolated closing scene of *Romeo and Juliet* by the Crummles company, which struck me as funny but overlong the first time, now seems lengthened and less funny for it. The discreet affair between Nicholas and Miss Snevellicci seems to have been shortened, thus undermining one of the rare cases where the production (and, for that matter, Dickens) proceeded by innuendo rather than frontal attack. No more fortunate is the Devonshire idyll, now almost incestuous, between Kate and Nicholas while Smike is dying in the background. The Hawk-Verisopht episodes fail to ignite now, partly through overdirecting and overacting, and partly by a missing resemblance between the portrayers of Nicholas and Lord Frederick, so that the implied transference fails.

Transference brings me to transvestism, which runs rampant here. Whether it's a matter of camping things up or whether the current cast of 32, as against 39 in 1981, is short on women—a joke that might be amusing once or twice proliferates and wears thin, or gets too thick. Other things, too, are laid on thick, e.g., a whole pantomime of mockery at her mother's garrulity that Kate now performs behind the chattering old lady's back, a thing no nice Victorian girl would do. Elsewhere, as well, we get horseplay that could use some lassoing.

In the cast, Jane Carr as Fanny Squeers and Miss Snevellicci is distinctly preferable to Suzanne Bertish in 1981, though as Peg Sliderskew she sinks to that level. David Delve is fine as Squeers and as a drunken actor; David Collings is an agreeable Noggs, even if rather too reminiscent of Edward Petherbridge. Good, too, are Pat Keen, Alan David (as Mantalini and Folair, though not as Gride), Alison Rose, Tony Jay (as Vincent Crummles, but not as Walter Bray), Karen Archer, Karen Lancaster, and a couple of others; as Mr. Lillyvick, Timothy Kightley is as lustrous as he was a lustrum ago. But even if some of the minor parts are less well handled this time, the average is still high enough; the problem is the insufficiencies in the major ones.

Michael Siberry is a bluffly pleasant, blondly clean-cut Nicholas, cut from good Dickensian broadcloth; his voice, though, is a mite nasal and whiny as it keeps curling upward at the end, and he does not let the character mature and grow. Nor does he bring to it Roger Rees's dark intensity, his torment at private and public injustice. If Rees was a delicate bowstring tautened to near-snapping—which, right or wrong, lent excitement—Siberry is the dependable twang and small range of the Jew's harp. As Kate, DeNica Fairman, though fair in every sense, bespeaks, again in every way, the milkmaid rather than the gentlewoman. Albeit amiably, Frances Cuka exaggerates both Mrs. Nickleby and Miss Knag. John Carlisle, great fun in the role of Mr. Snevellicci, is too conventional a villain as Ralph Nickleby; looking like Liszt on his deathbed, he is, despite a

Photograph by Chris Davies.



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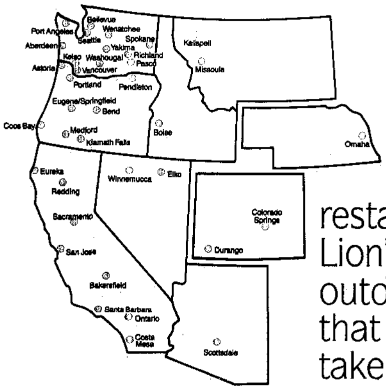
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touch of irony, too big on the hissing voice, the basilisk eye. In 1981, John Woodvine was brilliantly chilling: His strangulated passion, dimly discernible through a block of translucent ice, was almost more awesome than frightening.

No less missed is the enchanting Bob Peck, a diamond in the rough as John Browdie, a demon in the smooth as Sir Mulberry Hawk; Clive Wood, adequate as the former, falls far short as the latter. David Edgar, the adapter, and the directors have hopelessly vulgarized Smike, turning a limping and somewhat retarded chap into a twisted tangle of palsied pipe cleaners, heart-wrenchingly inarticulate not only beyond Dickens but also beyond shame; in this offending part, David Threlfall had the edge over John Lynch, by virtue of his less obvious externalization of defeat. Nice enough in several small roles, Rebecca Saire cannot make much of Madeline: She emerges peevish rather than riven.

What we do get happily all over again is ensemble acting, and the invention and sweep of the staging. The bold interplay of space and movement, sculptural and musical at once; the fearless rubatos amid the headlong pace; the teeming and swirl of the London populace, its hurly-burly underscored with tasteful restraint by Stephen Oliver's score; the increasingly expressionistic use of lighting by the greatly talented David Hersey, even if it does get a shade (or a light) too clever in the end; John Napier's simple yet consummate set and costume design, in collaboration with Dermot Hayes and Andreane Neofitou; such brilliant directorial touches as a crowd turning itself inside out like a glove, to represent, as it were simultaneously, the haves disporting themselves within and the hungry have-nots staring in from without; the wonderfully shifting moods of a scene such as the actors' dinner party from which Nicholas and Smike must suddenly depart—such things can be savored again and again. Only toward the end does the imagination tend to yield to mere fancy, as when actors impersonate unwelcoming houses or the Cheeryble duets, however trimmed, appear endless.

In his diary for October 8, 1917, Kafka remarks on "Dickens's riches and heedlessly mighty flow, but consequent spots of grueling impotence, where Dickens, tired, merely stirs together what is already achieved." In this *Nickleby*, even if some of the seriousness has been nibbled away and the effects are sometimes too crude, there is still more that is stirring than merely stirred together. It feels as if, from that great scriptorium in the sky, Charles Dickens, to whom popularity was always more precious than purity, were smiling almost as contentedly as, on opening day and night, were the clapping and cheering customers. But, then, few of them seemed to be also paying ones. ▬

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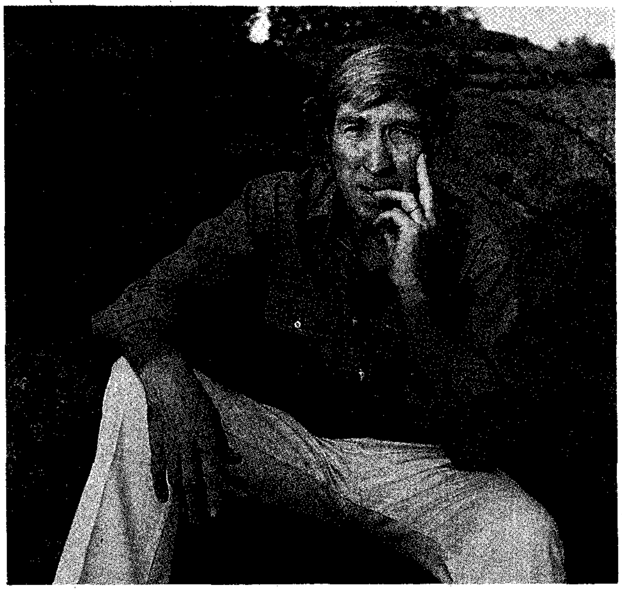
Books/Rhoda Koenig

SOUL ON ICE

“. . . Faith and science, God and sex are the matter of *Roger's Version,* a chilly, sour book where God is in the details. . .”

Roger's Version, *by John Updike. Alfred A. Knopf; 329 pages; $17.95.*

COLD, HORNY ROGER LAMBERT, A PROfessor of divinity in a town that sounds like Boston, is preparing for a class when he receives a visitation from a strange young man, “the type of young man I like least: tall, much taller than I, and pale with an indoors passion.” Dale Kohler, a 28-year-old student, wants the professor to help him obtain a grant for an unusual computer project—he is looking for proof of the existence of God. Roger impatiently waves away Dale's excited babble, but he ends the interview resolved to follow through with another plan. Dale has brought him news of his niece, Verna, who has had a black man's child and is living in a local slum. Roger decides to see if she needs an uncle. What she wants, it turns out, is a lover.



JOHN UPDIKE: *Climaxes that shake the neighborhood.*

Faith and science, God and sex are the matter of *Roger's Version,* a sour, rather constricted novel about the striving and swiving of two mismatched couples. While Roger engages in a protracted game of teasing and groping with his sluttish niece, his wife is being rogered by the god-struck hacker. Esther Lambert, at 38, is bored with her marriage, and her friskiness comes out in sardonic, stagy gestures. “*Voilà.*” she says to Roger, bowing, as she produces his dinner. “*Le* meat*loof.*” After Dale and Verna come to the Lamberts for Thanksgiving, Esther appropriates Dale for a last, desperate plunge before the horrible dark of 40 descends. They copulate anally, orally, normally, amid a welter of anatomic and spiritual detail:

> Catching his climax as it prolongedly subsides, with that desperate pumping energy of youth, she wraps her arms about his head and grinds the crest of her *os pubis* against his and catches up while Dale's own heart is still beating as if to burst his veins and has her own climax, possesses it, wraps it around with her *anima,* moaning and then crying out in that faintly theatrical and yet well-intentioned way of hers so that, if anyone were even in the basement of the house, say a dope-crazed Haitian burglar from some other part of the city, he would hear her. Even Sue Kriegman, pecking away at her next children's book (tentative title: *Scott and Jenny Run Away to Wyoming*) next door, would hear Esther's proud and operatic cry of joy but for the double-glazed caulked storm windows that Myron has prudently installed on all sides, to stand guard against this January's monotonous cold.

Another time, the sex between Dale and Esther does more than unite them, symbolically, with the rest of the community. It produces, from Dale, this insight: “Without it—faith, I mean—there's this big hole, and, what's strange, the hole is a certain shape, that it just exactly fills. That He just exactly fills.” We're told that Esther is talented, but this is what I call *really* giving good godhead.

Dale is convinced that, if you feed enough physical, mathematical, and biological data into the computer, God will manifest Himself. “If God in fact created the universe,” he insists, “then as a fact it *has* to show, eventually. Let me put it another way: God can't hide any more.” “If He is omnipotent,” Roger replies dryly, “I would think it within His powers to keep hiding.” A Barthian (Karl, not John), he is repelled by Dale's search for certainty, his desire to make God part of the vulgar, comprehensible, banal human world so that there would be no need for any leap of faith. The two men engage in a volley of beliefs, with Dale spouting such jawbreakers as “How did cells learn to congregate? For that matter, how did the prokaryotic cell, which is what the blue-green algae were, develop into our own eukaryotic cell, which has not only a nucleus but mitochondria, the nucleolus, the Golgi apparatus, and stuff they haven't even figured out what it does yet?” Dale finally loses his faith at a cocktail party, when another professor hits him with such damning arguments as “Inside the Planck length and the Planck duration you have this space-time foam where the quantum fluctuations from matter to non-matter really have very little meaning, mathematically speaking.” There is much more, some of it even less compelling.

The complex, clotted computer and science talk sadly counterpoints the simplistic nature of the characters. Esther is merely a figure representing Marital Discontent, and Roger a windbag. Though Roger disdains the certainty of God, he is aware of the inexorability of death, and so he, like his wife, holds it off for a while with a young lover—the teenage Verna. But Dale and Verna—parsimoniously—are not given any advantage but youth. He is a gauche, earnest young sprout, she a foulmouthed lazy brat who knocks her baby around. The young people service the bodily needs and anxieties of the middle-aged, then vanish like a daydream when the phone rings.

Though this chilly novel does not offer the satisfactions of plot or character or philosophy, there is still Updike's brilliance of description. Like a busy little dog, Updike sniffs at everything (including dog turds), evoking the sights and smells of a forlorn housing project, an antiseptic glamour restaurant, a prosperous New England autumn. There is a playful running metaphor about a fish (and we know what that stands for), one that always proves elusive. In Esther's eyes, “a big-eyed white fish had swum up close to the green aquarium glass and let escape a flash of her furious tedium at going around and around in this tank every day.” As the men talk, “our eyes, our souls, seemed to be sliding back and forth like ghostly eels.” As always, with John Updike, God is in the details. ■

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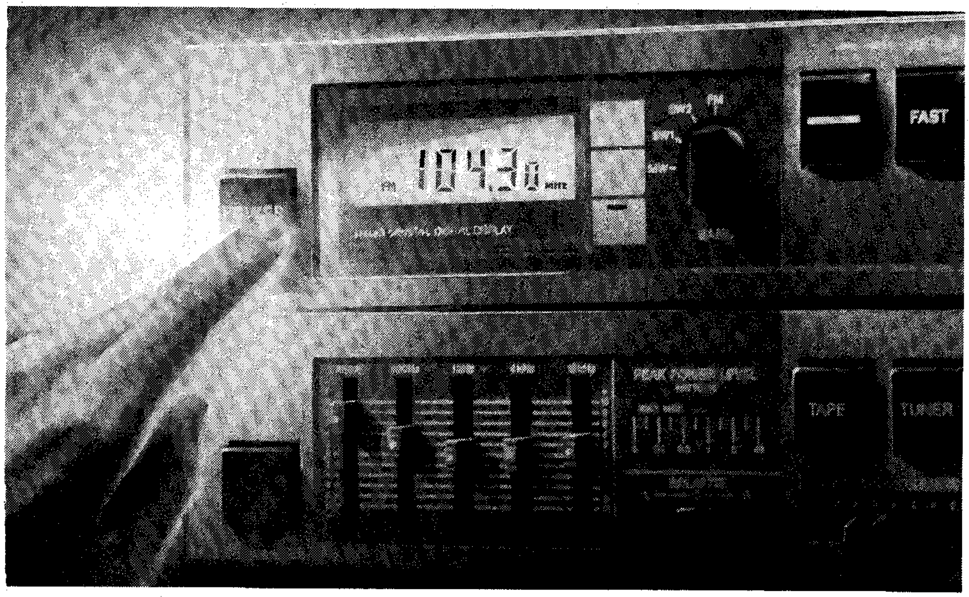

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SALES & BARGAINS

BY LEONORE FLEISCHER

FURNITURE SHOWROOM

FLOOR SAMPLES, SPECIAL PURCHASES, and in-stock items are on sale here. Stanley ten-piece dining-room set, was $5,500, now $2,675; mahogany-and-rosewood corner wall unit with hideaway bed, was $18,000, now $7,500; Italian four-piece sectional sofas in beige or gray leather, were $5,100, now $2,575; Italian black polyester-lacquer seven-piece bedroom sets, were $7,800, now $3,375; Sealy Posturepedic sofa beds, were $1,175, now $575; seven-piece gray cotton modular seating units, were $2,150, now $1,275; leather sofa beds, were $2,000, now $1,195; quilted-cotton sofa-and-love-seat sets, were $1,600, now $695. Special-order items: three-bay laminated wall units, were $2,900, now $1,375; spring-down-cushion sofa-and-love-seat sets, were $3,400, now $1,660; upholstered dining-room chairs, were $295, now $145; hand-carved chairs, were $1,075, now $544. Everything sold as is. Delivery additional. M.C., V. accepted; checks accepted as deposits only; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.–4 p.m.; sale 9/7 only.*

ELEGANT SEPARATES

BEAUTIFUL SEPARATES FOR WOMEN (SIZES 4–14), in fabrics imported from Europe, are here at wholesale prices. For example: silk-jacquard and silk-charmeuse blouses, retail $90–$130, here $45–$65; wool-and-Lurex blouson jackets, retail $240, here $120; matching trousers, retail $170, here $85; viscose, viscose-and-wool, and wool skirts and pants, retail $120–$160, here $60–$80. Checks accepted; no credit cards; all sales final. *Ken Silver, Ltd., 214 West 39th St., eighth floor (764-1270); Mon.–Wed. and Fri. 11 a.m.–5 p.m. and Thurs. (9/4 and 11) till 8 p.m.; while stock lasts (closed 9/1).*

DESIGNED FOR WOMEN

THIS WHOLESALER, WHICH CARRIES FAMOUS-LABEL women's clothing (names cannot be disclosed) in sizes 2–20 (some to size 26 upon request), is discounting new fall merchandise: two-piece wool-crêpe dresses with four pockets and brass buttons, retail $430, here $279.75; drop-waisted silk dresses, retail $990, here

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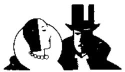

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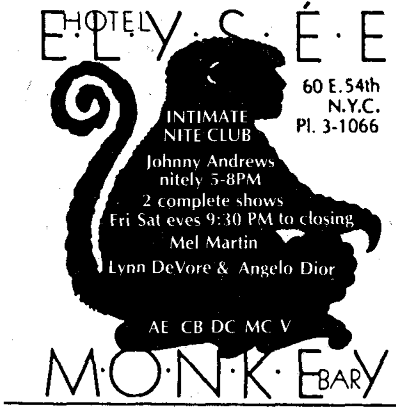

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$599.75; black polyester-satin gown with puffed sleeves and sequined top, retail $1,000, here $649.75; two-piece red-and-black wool-challis dresses, retail $258, here $169.75; mohair cardigans, retail $220, here $129.75–$145.75; wool skirts, retail $120, here $79.75; black wool-jersey double-breasted jackets, retail $410, here $259.75; matching long circle skirts, retail $280, here $178.75. From previous seasons: black-and-white wool suit, retail $598, here $99.75; linen suit with blouse, retail $650, here $99.75. Checks accepted; no credit cards; all sales final. *"Ms., Miss or Mrs.," 462 Seventh Ave., near 35th St., eighth floor (736-0557); Mon.–Fri. 9 a.m.–5 p.m., Sat. till 4 p.m., and Sun. 10 a.m.–4 p.m.; sale 9/2–28.*

FURS

HIGH-FASHION FURS FROM PREVIOUS SEASONS, most in sample size 8/10, are here at very low prices, including: stenciled-rabbit cardigan, retail $800, here $225; fur or snakeskin vests, retail $1,400, here $400; leather-and-suede poncho with Mongolian lamb trim, retail $2,200, here $800; long shearling coat with Mongolian lamb and fox trim, retail $8,000, here $3,500; 50-in. leather-and-Mongolian-lamb vest, retail $1,800, here $600; and more. Hand-beaded belts (sizes 25–31), retail $250, here $110. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Adrienne Landau, 264 West 35th St., Room 1100 (695-8362); Tues.–Fri. 11 a.m.–7 p.m.; sale 9/2–5 only.*

FINISHING TOUCHES

HERE'S A TERRIFIC SALE ON WOMEN'S ACcessories. For example: cashmere capes, retail $550, here $267.50; alpaca, mohair, wool-jersey, and other capes, retail $45–$300, here $20–$110; 60-in. Chinese-embroidered-silk or alpaca shawls, retail $125 and $150, respectively, here $50 and $115; other shawls and stoles, retail $15–$350, here $6–$157.50; mohair, nylon-lace, taffeta, wool-challis, and other scarves and mufflers, retail $20–$40, here $8.50–$20; dolman-sleeved cotton-blend-velour, silk, and wool-jersey tops, retail $38–$80, here $17.50–$35; alpaca, polyester-chiffon "cracked ice," wool, and other cocoon jackets, retail $50–$90, here $20–$40; straight skirts, tie-front jackets, or matching shells, retail $25–$80, here $10–$37.50; handkerchiefs, sashes, and more, here $1–$5. Checks accepted; no credit cards; all sales final. *Sylvia Beitscher, 35 East 38th St., Suite 11C (490-2591); Mon.–Fri. 10 a.m.–7 p.m. and Sat. and Sun. till 6 p.m.; sale 9/2–16.*

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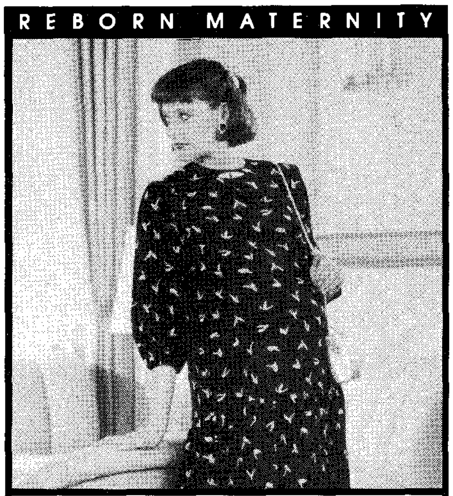

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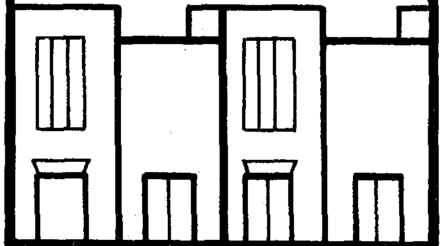

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and $90, respectively, here $36 and $45) are here at low prices; slightly irregular garments are much less. For example: polyester-and-cotton crushable cowl-collared rain jackets, retail $82, here $42; matching pants, retail $60, here $30; irregular laminated-cotton, pearlized- or metallic-finish "bubble" rain jackets, retail $190, here $60; irregular hooded wool-lined rubberized zip-front raincoats, retail $220, here $65; laminated-cotton jackets, retail $170, here $65; matching cotton-knit pants, retail $72, here $15; wool-tweed hip-length or Eisenhower jackets, retail $250, here $75. Checks accepted; no credit cards; all sales final. *Gallé, 512 Seventh Ave., near 38th St., eighteenth floor (869-1240); Mon.-Sat. 10 a.m.-6 p.m.; sale 9/2-13.*

TYPEWRITERS & COMPUTERS

HERE ARE SOME BIG DEALS (WITH 90-DAY warranties): Kaypro I computers (64K RAM; two disk drives, each with 392K storage; detachable keyboard; 9-in. monitor; CPM operating system, Wordstar, and Type-It software; Kaypro letter-quality printer), here $845. Self-correcting electric Towa Scripter portable typewriters, list $299, here $119 with case; Brother EM 250 electronic office typewriters (16K memory, sixteen-character display, and search-and-replace feature), list $1,450, here $399; Spanish- or English-keyboard Olivetti Lettera 25 manual portable typewriters with case, list $99, here $49. A.E., M.C., V., checks accepted; all sales final. *Wolff Office Equipment, 1841 Broadway, at 60th St. (581-9080); Mon.-Fri. 8:15 a.m.-5 p.m.; while stock lasts (closed 9/1).*

SUNDAY'S YARN

THIS YARN SALE, IN CONJUNCTION WITH the Third Avenue Merchants' Association Fair, features: Brunswick Aspen wool, was $4.50 a 100-g. ball, now $1.50; Brunswick Sun Splash cotton-and-acrylic bouclé, was $4.25 a 40-g. ball, now $2.75; Dyed in the Wool hand-painted wool-and-silk, mohair, cotton-ribbon, merino-wool-worsted, or wool homespun, all sold in sweater lots only (men's size M), were $80-$140 a bag, now $56-$98; Dorothée Bis Patchwork wool homespun, was $10.50 a 100-g. ball, now $5; Noro Kosumosu silk-and-wool pastel tweed, was $9.50 a 50-g. skein, now $5.50; and much more. Selected hand-painted needlepoint and crewel canvases, now 50 percent off; selected needlepoint and crewel kits, now 25 to 50 percent off; all rug kits, now 50 percent off. On non-sale merchandise: purchases $35-$64, 10 percent off; $65-$99, 15 percent; $100 or more, 20 percent. Cash only; all sales final. *Joan's Needlecraft Studio, 145 East 27th St. (532-7129); Sun. 10 a.m.-5 p.m.; sale 9/7 only (rain date 9/14).* ■

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SEPTEMBER 3

81 MOVIES

90 THEATER

93 ART

96 MUSIC & DANCE

98 OTHER EVENTS

100 RESTAURANTS

108 NIGHTLIFE

110 RADIO

113 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Sept. 9: *We Were So Beloved.* #2—*Do You Remember Dolly Bell?*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Sept. 3: *Young Frankenstein; Blazing Saddles.* Sept. 4: *Bedazzled; Foul Play.* Sept. 5–6: *The Mad Adventures of "Rabbi" Jacob; The Tall Blond Man With One Black Shoe.* Sept. 7–8: *Juliet of the Spirits; Love in the City.* Sept. 9: *To Catch a Thief; Jamaica Inn.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Sept. 4: *Vagabond.* Opening Sept. 5: *Sherman's March.* #2—Thru Sept. 4: Greenwich Village Jazz Festival. See **Museums, Societies, Etc.** on page 82. Beg. Sept. 5: *Vagabond.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*No Surrender.* #2—*Stand By Me.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *The Fly.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Sincerely Charlotte.* #2—Thru Sept. 4: *Manhunter; The Transformers—The Movie.* Beg. Sept. 5: *The Gods Must Be Crazy.* #3—*Back to School.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Sept. 3: *The Southerner; Our Daily Bread.* Sept. 4: *Secrets of Women; A Lesson in Love.* Sept. 5–6: *The Trial; The Third Man.* Sept. 7: *Macbeth* (1948); *Chimes at Midnight.* Sept. 8: *Amarcord; The Clowns.* Sept. 9: *The Scarlet Empress; The Devil Is a Woman.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 3–4: *Lady Chatterly's Lover* (1955); *Sons and Lovers.* Sept. 5–6: *Seven Beauties; Swept Away by an Unusual Destiny in the Blue Sea of August.* Sept. 7–9: *The Official Story; State of Siege.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Mona Lisa.* #2—*Running Scared.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1 & #2—*She's Gotta Have It.* #3—*A Great Wall.* #4—Thru Sept. 4: *Letter to Brezhnev.* Beg. Sept. 5: *3 Men and a Cradle.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Ruthless People.* #2—*Extremities.* #3—*Nothing in Common.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Extremities.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Stand By Me.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Heartburn.* #2—*Bullies.* #3—*Born American.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Nothing in Common.* #2—*Extremities.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Night of the Creeps.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Bullies.* #2—*Born American.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Manhunter.* #2—*The Fly.* #3—*The Transformers—The Movie.* #4—*One Crazy Summer.* #5—*About Last Night . . . .* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Karate Kid Part II.* **EMBASSY 3**—*Black Joy.* **EMBASSY 4**—*Top Gun.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1 & #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.*

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*The Texas Chainsaw Massacre Part 2.* #2—*Reform School Girls.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Next Summer.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Karate Kid Part II.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night . . . .*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sincerely Charlotte.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Stand By Me.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Extremities.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*The Fly.* #2—*Ferris Bueller's Day Off.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Steaming.* **CORONET**—*Stand By Me.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Caravaggio.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *A Man and a Woman: 20 Years Later.* **CINEMA II**—753-0774. *My American Cousin.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Manhunter.* #2—*Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Back to School.* #2—*Bullies.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Sept. 4: *3 Men and a Cradle.* Opening Sept. 5: *90 Days.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Heartburn.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Manhunter.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Fly.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Born American.* #2—*Aliens.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Extremities.* #2—*The Texas Chainsaw Massacre Part 2.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Heartburn.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Summer.* #2 & #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*She's Gotta Have It.* #2—*Mona Lisa.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Sept. 4: 66 Years of American Film Comedy: 1918–84. Sept. 3: *Arthur; Tootsie.* Sept. 4: *Beverly Hills Cop; All of Me.* Sept. 5–13: *Lost Horizon* (1937).

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Traveling.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Nothing in Common.* #2—*The Fly.* #3—*Bullies.* #4—*Extremities.* #5—*Aliens.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 3: *Singin' in the Rain; I Love Melvin.* Sept. 4: *Cutter's Way; Hearts of the West.* Sept. 5–6: *Children of Paradise.* Sept. 7–8: *The Trial; Mr. Arkadin.* Sept. 9: *Smooth Talk; The Long, Hot Summer.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*Men . . . .* #2—*She's Gotta Have It.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Sept. 4: Janus Film Festival. Sept. 3–4: *The Third Man; Knife in the Water.* Beg. Sept. 5: *Ferris Bueller's Day Off; Pretty in Pink.* #2—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2; Night of the Creeps; The Transformers—The Movie.* Beg. Sept. 5: *3 Men and a Cradle.* #3—*Reform School Girls.* #4—*Born American.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Reform School Girls.* #2—*The Fly.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep* and *Skyward:* Fri.–Sat. at 6 & 7:30.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Sept. 3 at 7:30: *The Big Heat* (1953), dir. Fritz Lang, with Glenn Ford and Gloria Grahame.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center. 877-1800. Tickets for the 24th New York Film Festival ($6–$8, opening and closing nights $12–$16) go on sale at the Alice Tully Hall box office Sept. 7. Festival runs Sept. 19–Oct. 5.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Sept. 9 at 8: *Macunaima* (Brazil, 1972), dir. Joaquim Pedro de Andrade, and *Ludlow Street,* dir. Jeff Preiss.

GREENWICH VILLAGE JAZZ FESTIVAL—Bleecker Street Cinemas, Bleecker St. at La Guardia Pl. 674-2560. Thru Sept 4: Jazz Film Series. Sept. 3 at 2, 4, 6, 8 & 10: *Blues Like Showers of Rain* (1970), dir. John Jeremy, and *Louis Bluie* (1985), dir. Terry Zwigoff. Sept. 4 at 2, 4, 6, 8 & 10: *Jazz* (1965, premiere), dir. Karl Genus, with Earl "Fatha" Hines and Coleman Hawkins, *Outside in Sight: The Music of United Front* (1986), dir. Greg Chapnick and Sharon Wood, and *Machito: A Latin Jazz Legacy* (1985), dir. Carlos Ortiz, with Machito, Tito Puente, and Dizzy Gillespie.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Chikuzan: Songs From the Japanese North. Sept. 5 at 7:30: *The Life of Chikuzan* (Japan, 1977), dir. Kaneto Shindo.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Sept. 7 at 12:30, 1:30 & 2:30: Remembered Landscapes: *CBS News Religious Special* (1970), with Anna Ticho.

KATONAH GALLERY—28 Bedford Rd., Katonah, N.Y. (914) 232-9555. Free. Tue. noon–5, Wed.–Fri. 2–5 & Thu. 7:30–9:30, Sat. 10 a.m.–5, Sun. 2–5. Thru Sept. 21: A Video Primer: Electronic Art From the '80s: Continuous screenings of works by various artists.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. Sept. 5 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward. Thru Sept. 18: Tue.–Sat. at 12:15: The Unseen *Star Trek* Pilot "The Cage."

MUSEUM OF CARTOON ART—Comly Ave., Rye Brook, N.Y. (914) 939-0234. Free with museum adm. Sept. 7 at 2: Animation (1932–present) by Shamus Culhane; Culhane present.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Thru Sept. 11: Saved! Preserved and Restored Film Treasures From the Collection. **Titus Theater 1:** Sept. 4 at 2:30 & 6: *Lost Horizon* (1937), dir. Frank Capra, with Ronald Colman and Jane Wyatt; New York premiere of restored 132-min. version. Sept. 5 at 2:30: *The Garden of Allah* (1936), dir. Richard Boleslawski, with Charles Boyer and Marlene Dietrich; at 6: *Wings* (1927), dir. William A. Wellman, with Richard Arlen, Charles "Buddy" Rogers, and Clara Bow. Sept. 6 at 2: *Duel in the Sun* (1946), dir. King Vidor, with Jennifer Jones, Gregory Peck, and Joseph Cotten; at 5: *Since You Went Away* (1944), dir. John Cromwell, with Claudette Colbert, Jennifer Jones, and Shirley Temple. **Titus Theater 2:** Sept. 7 at 2: *I'll Be Seeing You* (1945), dir. William Dieterle, with Ginger Rogers, Joseph Cotten, and Shirley Temple; at 5: *Reaching for the Moon* (1931), dir. Edmund Goulding, with Douglas Fairbanks and Bebe Daniels. **Titus Theater 1:** Sept. 8 at 2:30: (See Theater 2, Sept. 7 at 2); at 6: (See Sept. 6 at 2). Sept. 9 at 2:30: *Our Daily Bread* (1934), dir. King Vidor, with Karen Morley and Tom Keene; at 6: *Une Partie de Campagne* (France, 1946), dir. Jean Renoir, and *Il Miracolo* (Italy, 1948), dir. Roberto Rossellini, with Anna Magnani and Federico Fellini.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 3–4 at 8 & 10: *The Trip to Bountiful* (1985), dir. Peter Masterson, with Geraldine Page. Sept. 5 at 8 & 10: *Femmes de Personne* (France, 1983), dir. Christopher Frank, with Marthe Keller. Sept. 6 at 8 & 10, Sept. 7 at 3, 5 & 7:15, Sept. 8 at 8: *Angry Harvest* (West Germany, 1985), dir. Agnieszka Holland. Sept. 9 at 8 & 10:15: *Salvador* (1985), dir. Oliver Stone, with James Woods and Jim Belushi.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Sept. 18: Tue.–Sun. at 7:30: *Molière* (France, 1978), dir. Ariane Mnouchkine. Sept. 5–7 at 3:30 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz; Parts 1 & 2 (of 11; shown at the Public as a four-part series; weekends thru Sept. 26; full-series tickets $15–$20). Public Service (free): Sat.–Sun. at 2: *Tosca's Kiss* (Switzerland, 1985), dir. Daniel Schmid.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Early Chaplin: Birth of "The Tramp." Sept. 6 at 2: *The Tramp* (1915) and *The Rink* (1916), both films dir. and with Charlie Chaplin.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $8; full-day ($15) and series ($40) tickets available. Sept. 7–16: American Jewry: Looking at Ourselves. Sept. 7 at 3: *Spadina* (1984), dir. David Troster, and *Gefilte Fish* (1984), dir. Karen Silverstein; 4:30: *West of Hester Street* (1983), dir. Allen and Cynthia Mondell, and *Molly's Pilgrim* (1985), dir. Jeff Brown, based on Barbara Cohen's book; Cohen present; at 8: *The Frisco Kid* (1979), dir. Robert Aldrich, with Gene Wilder; Dr. Reuven Kimelman, speaker. Sept. 8 at 3: *The Rise and Fall of the Borscht Belt* (1986), dir. Peter Davis; Davis present; at 8: *They Shall Not Forget* (1937), dir. Mervyn Leroy, with Lana Turner and Claude Rains; Dr. Gary Tobin, speaker. Sept. 9 at 8: *The Way We Were* (1973), dir. Sydney Pollack, with Barbra Streisand and Robert Redford; Letty Cottin Pogrebin, speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Bullies.* #2—*Born American.* #3—*The Texas Chainsaw Massacre Part 2.* #4—*Aliens.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Sept. 4: *Reform School Girls.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Nothing in Common.* #2—*Back to School.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Nothing in Common.* #2—*Stand By Me.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Bullies.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Nothing in Common.* #2—*About Last Night . . . .* #3—*Born American.* #4—*The Fly.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Ruthless People.* #2—*Night of the Creeps.* #3—*Bullies.* #4—*Aliens.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Sept. 4: *Mona Lisa.* #2—Thru Sept. 4: *Back to School.* #3—*Extremities; Flight of the Navigator.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Texas Chainsaw Massacre Part 2.* #2—*The Fly.* #3—*Aliens.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Texas Chainsaw Massacre Part 2.* #2—*The Karate Kid Part II.* #3—*Manhunter.* #4—*Reform School Girls.* #5—*Born American.* #6—*The Fly.* #7—*Extremities.* #8—*Bullies.* #9—*Back to School.* #10—*Stand By Me.* #11—*Ruthless People; The Transformers—The Movie.* #12—*Running Scared.* #13—*Aliens.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Reform School Girls.* #2—*Nothing in Common.* #3—*Ruthless People.* #4—*Extremities.* #5—*Back to School.* #6—Thru Sept. 4: *Manhunter; Flight of the Navigator.* Beg. Sept. 5: *Running Scared.* #7—*The Karate Kid Part II.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Born American.* #2—*Bullies.* #3—Thru Sept. 4: *Top Gun.* Beg. Sept. 5: *Crawlspace.* #4—*The Texas Chainsaw Massacre Part 2.* #5—*Night of the Creeps; The Transformers—The Movie.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Born American.* #2—*Reform School Girls.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Bullies.* #2—*Extremities.* #3—*Running Scared.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Nothing in Common.* #2—*Stand By Me.* #3—Thru Sept. 4: *One Crazy Summer.* Beg. Sept. 5: *The Gods Must Be Crazy.* #4—*The Texas Chainsaw Massacre Part 2.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*The Fly.* #2—*Aliens.* #3—*Manhunter.* #4—*Back to School.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Stand By Me.* #2—*Bullies.* #3—*Reform School Girls.* #4—*Born American.* #5—*Nothing in Common.* #6—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2; Night of the Creeps; The Transformers—The Movie.* Beg. Sept. 5: *Crawlspace.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Ruthless People.* #2—*Aliens.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Fly.* #2—*Born American; The Transformers—The Movie.* #3—*Back to School.* #4—*The Texas Chainsaw Massacre Part 2.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Fly.* #2—*Aliens.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Born American.* #2—*Bullies.* #3—*The Texas Chainsaw Massacre Part 2.* #4—*Night of the Creeps.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—*Back to School.* #2—Thru Sept. 4: *The Karate Kid Part II.* Beg. Sept. 5: *About Last Night . . . .*

213. FLATBUSH—BROOKLYN CENTER—Whitman Theatre, Nostrand Ave. and Ave. H. 780-5295. Sept. 5–7: *Gone With the Wind.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Night of the Creeps; The Texas Chainsaw Massacre Part 2.* #2—*The Fly.* #3—*Born American.* #4—*Bullies; Reform School Girls.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Bullies.* #2—*Nothing in Common.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Extremities.* #2—*About Last Night . . . .* #3—*Stand By Me.* #4—*Aliens.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 4: *Running Scared; The Texas Chainsaw Massacre Part 2; The Great Mouse Detective.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Born American.* #2—*Ruthless People.* #3—*Manhunter; Night of the Creeps.* #4—*The Fly.* #5—*Reform School Girls; The Texas Chainsaw Massacre Part 2.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 4: *Bullies; Mona Lisa.* #2—Thru Sept. 4: *Heartburn.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Bullies.* #2—*The Fly.* #3—*Aliens.* #4—Thru Sept. 4: *Night of the Creeps; Reform School Girls.* #5—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2; The Transformers—The Movie.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 4: *The Fly.* #2—Thru Sept. 4: *Born American.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Aliens.* #2—*The Texas Chainsaw Massacre Part 2.* #3—*The Fly.* #4—*Born American.* #5—Thru Sept. 4: *Night of the Creeps; Reform School Girls.* Beg. Sept. 5: *Back to School.* #6—Thru Sept. 4: *Manhunter.* Beg. Sept. 5: *Ruthless People.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Nothing in Common.* #2—*Extremities.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*The Fly.* #3—Thru Sept. 4: *Armed and Dangerous.* Beg. Sept. 5: *The Gods Must Be Crazy.* #4—*Mona Lisa.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Stand By Me.* #2—*Aliens.* #3—*Ruthless People.* #4—*Bullies.* #5—*Back to School.* #6—*The Fly.* #7—Thru Sept. 4: *Manhunter; The Transformers—The Movie.* Beg. Sept. 5: *The Gods Must Be Crazy.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Bullies.* #2—*Extremities.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*The Karate Kid Part II.* #2—*Born American.* #3—*Bullies.* #4—*Ruthless People.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Sept. 7: *Born American.* #2—Thru Sept. 7: *Bullies.* #3—Thru Sept. 7: *The Fly.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Manhunter.* #2—*Aliens.* #3—*Back to School.* #4—*Ruthless People.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Stand By Me.* #2—*Nothing in Common.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Sept. 4 (tent.): *Legal Eagles.* #2—Tent.: *Ferris Bueller's Day Off.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—*Ruthless People.* #3—*Nothing in Common.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—Thru Sept. 4: *Manhunter.* Beg. Sept. 5: *Mona Lisa.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Born American.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Texas Chainsaw Massacre Part 2.* #2—*Aliens.* #3—*About Last Night . . . ; Armed and Dangerous.* #4—*The Fly.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Texas Chainsaw Massacre Part 2.* #2—*The Fly.* #3—*Aliens.* #4—*Stand By Me.* #5—*Bullies.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*About Last Night . . . .* #2—*Heartburn.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Bullies.* #2—*Nothing in Common.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Fly.* #2—*Aliens.* #3—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2; Reform School Girls.* Beg. Sept. 5: *Back to School.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Sept. 4: *Running Scared.* Beg. Sept. 5 (tent.): *Aliens.* #2—*Heartburn.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Fly.* #2—*Aliens.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Reform School Girls.* #2—*Night of the Creeps.* #3—*The Karate Kid Part II.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*The Fly.* #2—*Aliens.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Sept. 4: *Running Scared.* #2—Thru Sept. 4: *Heartburn.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2.* #2—Thru Sept. 4: *Born American.*

401. NEW DORP—HYLAN—351-6601. #1—*Stand By Me.* #2—*Nothing in Common.*

402. NEW DORP—LANE—351-2110. Thru Sept. 4: *Ruthless People.*

403. NEW DORP—RAE—979-0444. #1—*About Last Night . . . ; The Transformers—The Movie.* #2—*One Crazy Summer.* #3—*Night of the Creeps.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Bullies.* #2—*The Fly.*

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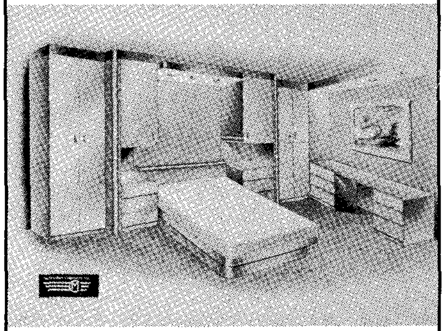

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405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Fly.* #2—*Aliens.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—Thru Sept. 4: *Armed and Dangerous; The Texas Chainsaw Massacre Part 2.* Beg. Sept. 5: *The Gods Must Be Crazy.*

501. BELLMORE—MOVIES—783-7200. Thru Sept. 4: *About Last Night. . . .*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Stand By Me.* #2—*The Fly.* #3—*Night of the Creeps.* #4—Thru Sept. 4: *Armed and Dangerous.* Beg. Sept. 5: *The Gods Must Be Crazy.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Nothing in Common.* #2—*Ruthless People.* #3—Thru Sept. 4: *The Fly.* Beg. Sept. 5: *Top Gun.* #4—*Bullies.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Aliens.* #2—*Nothing in Common.* #3—*Heartburn.* #4—*About Last Night . . . ; The Texas Chainsaw Massacre Part 2.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Nothing in Common.* #2—*The Fly.* #3—Thru Sept. 4: *Aliens.* Beg. Sept. 5: *The Gods Must Be Crazy.*

507. HEWLETT—RKO—791-6768. *Legal Eagles.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—*Back to School.* #2—*Night of the Creeps.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Aliens.* #2—*Heartburn.* #3—*A Room With a View.* #4—*Extremities.* #5—*Bullies.* #6—*Armed and Dangerous.*

510. LAWRENCE—RKO—371-0203. #1—*Manhunter; The Texas Chainsaw Massacre Part 2.* #2—*Reform School Girls.* #3—*Born American.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Heartburn.* #2—Thru Sept. 4: *The Karate Kid Part II.* Beg. Sept. 5 (tent.): *Aliens.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Bullies.* #2—*Aliens.* #3—*Extremities.* #4—*Ruthless People.* #5—*Nothing in Common.* #6—*Born American.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Sept. 4: *Ruthless People; Flight of the Navigator.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Nothing in Common.* #2—*Aliens.* #3—*The Fly.* #4—*Back to School.*

515. LYNBROOK—STUDIO ONE—599-1444. *Top Gun.*

516. MALVERNE—TWIN—599-6966. #1—Thru Sept. 4: *Legal Eagles.* Beg. Sept. 5 (tent.): *Aliens.* #2—*Mona Lisa.*

517. MANHASSET—MANHASSET—627-7887. #1—*About Last Night. . . .* #2—*Mona Lisa.* #3—*Ruthless People.*

518. MASSAPEQUA—PEQUA—799-6464. *Nothing in Common.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Ruthless People.* #2—*The Fly.* #3—*Stand By Me.* #4—*Back to School.* #5—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2.* Beg. Sept. 5: *Ferris Bueller's Day Off.* #6—*Aliens.* #7—*Born American.* #8—*Armed and Dangerous.* #9—Thru Sept. 4: *Night of the Creeps.* Beg. Sept. 5: *The Gods Must Be Crazy.*

520. MERRICK—TWIN—546-1270. #1—*The Fly.* #2—*Bullies.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—Thru Sept. 4: *Armed and Dangerous.* Beg. Sept. 5: *The Gods Must Be Crazy.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Sept. 4: *The Karate Kid Part II.* #2—Thru Sept. 4: *About Last Night. . . .* #3—Thru Sept. 4: *Ruthless People.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru Sept. 4: *Back to School.* Beg. Sept. 5: *Legal Eagles.* #2—*Born American.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Born American.* #2—*Bullies.* #3—*The Fly.* #4—Thru Sept. 4: *Armed and Dangerous; The Texas Chainsaw Massacre Part 2.* Beg. Sept. 5: *The Gods Must Be Crazy.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Extremities.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Bullies.* #2—*Heartburn.*

528. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*Stand By Me.* #2—*Ruthless People.* #3—*The Fly.*

530. SYOSSET—UA CINEMA 150—364-0700. *Nothing in Common.*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Night of the Creeps.* #2—*The Fly.* #3—*Aliens.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*Running Scared.* #2—*Bullies.* #3—*The Karate Kid Part II.* #4—*Friday the 13th, Part VI: Jason Lives.* #5—*Born American.* #6—*The Texas Chainsaw Massacre Part 2.* #7—*Manhunter; The Transformers—The Movie.* #8—*Ruthless People; Flight of the Navigator.* #9—*Reform School Girls.* #10—*Extremities.* #11—*Stand By Me.* #12—*Armed and Dangerous.* #13—*Back to School.*

533. WANTAGH—RKO—781-6969. *Legal Eagles.*

534. WESTBURY—DRIVE-IN—334-3400. #1—*The Fly.* #2—*Armed and Dangerous.* #3—*Nothing in Common.*

535. WESTBURY—WESTBURY—333-1911. #1—*Top Gun.* #2—*Mona Lisa.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2.* Beg. Sept. 5: *The Gods Must Be Crazy.* #2—*The Fly.* #3—*Back to School.*

601. BABYLON—RKO—669-0700. #1—*Aliens.* #2—*Armed and Dangerous.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Bullies.* #2—*Born American.* #3—*Ruthless People.*

603. BAY SHORE—CINEMA—665-1722. *Stand By Me.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Nothing in Common.* #2—*Extremities.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Born American; Critters.* #2—*Armed and Dangerous; Police Academy 3: Back in Training.*

606. BRENTWOOD—BRENTWOOD—273-3900. *The Karate Kid Part II.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Armed and Dangerous.* #2—*Aliens.* #3—*Running Scared; Flight of the Navigator.* #4—*Extremities.* #5—*Stand By Me.* #6—*Bullies.* #7—*Reform School Girls.* #8—*Top Gun.* #9—*One Crazy Summer.* #10—*The Karate Kid Part II.* #11—*Back to School.* #12—*Born American.* #13—*The Fly.*

608. COMMACK—DRIVE-IN—499-2900. *The Fly; Critters.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Manhunter.* #2—*The Karate Kid Part II.* #3—*Aliens.* #4—*Stand By Me.* #5—*Running Scared.* #6—*Back to School.* #7—*Extremities.* #8—*Ruthless People; The Transformers—The Movie.* #9—*The Fly.* #10—*Bullies.* #11—*Born American.* #12—*Heartburn; The Texas Chainsaw Massacre Part 2.*

610. COMMACK—RKO—499-4545. #1—*Armed and Dangerous.* #2—*Nothing in Common.*

611. CORAM—PINE—698-6442. #1—*About Last Night. . . .* #2—*Heartburn.* #3—*Back to School.* #4—*Aliens.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Nothing in Common.* #2—*Born American.* #3—*The Fly.* #4—*Night of the Creeps; The Texas Chainsaw Massacre Part 2.* #5—*Ruthless People.* #6—*Aliens.* #7—Thru Sept. 4: *Manhunter.* Beg. Sept. 5: *The Gods Must Be Crazy.* #8—*Armed and Dangerous.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Nothing in Common.* #2—Thru Sept. 4: *Manhunter.* Beg. Sept. 5: *The Gods Must Be Crazy.* #3—*The Fly.* #4—*Aliens.* #5—*Mona Lisa.*

614. ELWOOD—ELWOOD—499-7800. #1—*Heartburn.* #2—*The Fly.*

616. FIRE ISLAND—COMMUNITY—583-5184. Sept. 2–3: *3 Men and a Cradle.* Sept. 4–5: *Back to School.*

617. GREENPORT—GREENPORT—477-0500. Thru Sept. 4: *Aliens.* Beg. Sept. 5 (tent.): *About Last Night. . . .*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Aliens.* #2—*Nothing in Common.* #3—*The Fly.* #4—*Bullies.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Extremities.*

620. ISLIP—ISLIP—581-5200. #1—*Bullies.* #2—*The Fly.* #3—*Born American.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Fly.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Sept. 4 (tent.): *About Last Night. . . .*

623. LINDENHURST—LINDENHURST—888-5400. Thru Sept. 4: *The Karate Kid Part II.* Beg. Sept. 5: *About Last Night. . . .*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Bullies.* #2—*Heartburn.* #3—*The Fly.* #4—*Born American.* #5—*Nothing in Common.*

625. MONTAUK—THE MOVIES—668-2393. Thru Sept. 4: *Ruthless People.*

626. NORTHPORT—NORTHPORT—261-8600. *Back to School.*

627. OAKDALE—OAKDALE—589-8118. Thru Sept. 4: *The Karate Kid Part II.* Beg. Sept. 5: *About Last Night. . . .*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Nothing in Common.* #2—Thru Sept. 4: *Armed and Dangerous.* Beg. Sept. 5: *The Gods Must Be Crazy.* #3—*Born American.*

629. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Sept. 4: *The Fly.* #2—Thru Sept. 4: *Night of the Creeps.*

630. PORT JEFFERSON—MINI EAST—928-6555. *Bullies.* **WEST**—Thru Sept. 4: *Ferris Bueller's Day Off.* Beg. Sept. 5 (tent.): *Aliens.*

631. RIVERHEAD—SUFFOLK—727-3133. *Back to School.*

632. ROCKY POINT—DRIVE-IN—744-8900. Thru Sept. 4: *Nothing in Common; Gung Ho.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Sept. 4: *Letter to Brezhnev.* Beg. Sept. 5: *3 Men and a Cradle.*

634. SAYVILLE—SAYVILLE—589-0232. #1—*Night of the Creeps.* #2—*Born American.* #3—*Nothing in Common.*

635. SHIRLEY—DRIVE-IN—281-5444. Thru Sept. 4: *The Texas Chainsaw Massacre Part 2; Raw Deal.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Stand By Me.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Stand By Me.* #2—*A Room With a View.* #3—*Extremities.*

638. STONY BROOK—LOEWS—751-2300. #1—*Nothing in Common.* #2—*Bullies.* #3—*Extremities.*

639. WEST ISLIP—TWIN—669-2626. #1—*Aliens.* #2—*Heartburn.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Nothing in Common.* #2—*Extremities.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. *Ruthless People.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—Thru Sept. 4: *Legal Eagles.* Beg. Sept. 5: *Mona Lisa.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Back to School.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Nothing in Common.* #2—*Back to School.* #3—*Armed and Dangerous.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Nothing in Common.* #2—Thru Sept. 4: *Mona Lisa.*

704. HARRISON—CINEMA—835-9800. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Born American.* #2—*The Karate Kid Part II; The Transformers—The Movie.* #3—*The Fly.* #4—*Extremities.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Nothing in Common.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Aliens.* #2—*Ruthless People.* #3—*Mona Lisa.* #4—*Stand By Me.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Sept. 4: *Running Scared.* Beg. Sept. 5: *The Gods Must Be Crazy.* #2—*The Fly.* #3—*Nothing in Common.* #4—*Stand By Me.* #5—*Extremities.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 4: *Legal Eagles.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Bullies.* #2—*Born American.* #3—*Aliens.* #4—*Reform School Girls.* #5—*The Fly.* #6—*Night of the Creeps; The Texas Chainsaw Massacre Part 2.*

711. NEW ROCHELLE—TOWN—632-9700. *Back to School.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Fly.* #2—*Ruthless People.* #3—*Bullies.*

713. PEEKSKILL—BEACH—737-6262. #1—*About Last Night. . . .* #2—*Legal Eagles.* #3—*The Fly.* #4—*Nothing in Common.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Bullies.* #2—*Born American.* #3—*Extremities; Flight of the Navigator.* #4—*Aliens.*

715. PELHAM—PICTURE HOUSE—738-3160. Program unavailable.

716. PLEASANTVILLE—ROME—769-0720. #1—*Aliens.* #2—*Armed and Dangerous.*

717. RYE—RYE RIDGE—939-8177. #1—*A Room With a View.* #2—*Bullies.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

719. SCARSDALE—PLAZA—725-0078. Thru Sept. 4: *Back to School.* Beg. Sept. 5: *Legal Eagles.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Bullies.* #2—*Running Scared.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Aliens.* #2—*Stand By Me.* #3—*Ruthless People.* #4—*About Last Night. . . .*

722. YONKERS—MOVIELAND—793-0002. #1—*The Fly.* #2—Thru Sept. 4: *Night of the Creeps; The Transformers—The Movie.* Beg. Sept. 5: *The Gods Must Be Crazy.* #3—*The Texas Chainsaw Massacre Part 2.* #4—*Bullies.* #5—*Heartburn.* #6—*Manhunter.*

723. YONKERS—PARK HILL—969-4477. #1—*Night of the Creeps.* #2—*Born American.* #3—*The Fly.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*The Fly.* #2—*Night of the Creeps; The Karate Kid Part II.* #3—*Nothing in Common.* #4—*Stand By Me.* #5—*Armed and Dangerous.* #6—*Back to School.* #7—*One Crazy Summer.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Sept. 4: *Top Gun.* #2—Thru Sept. 4: *Ruthless People.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Reform School Girls; The Texas Chainsaw Massacre Part 2.*

752. NANUET—MALL—623-6336. *Armed and Dangerous.*

753. NANUET—ROUTE 59—623-3355. *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*Extremities; The Texas Chainsaw Massacre Part 2.* #2—*Bullies.* #3—*Stand By Me.* #4—*Born American.* #5—*Nothing in Common.*

755. NEW CITY—TOWN—634-5100. #1—*Aliens.* #2—*Mona Lisa.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Ruthless People.* #2—*The Fly.*

757. NYACK—CINEMA EAST—358-6631. *Heartburn.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru Sept. 4: *Born American; Maximum Overdrive.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Nothing in Common.* #2—*Born American.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Fly.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Back to School.*

762. SPRING VALLEY—PIX—425-6902. #1—*Born American.* #2—*Bullies.*

763. STONY POINT—9 W CINEMA—942-0303. *Bullies.*

764. SUFFERN—LAFAYETTE—357-6030. *Born American.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *The Karate Kid Part II.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Ruthless People.* #2—*Bullies.*

801. DANBURY—CINE—743-2200. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*Top Gun.*

802. DANBURY—CINEMA—748-2923. #1—*Armed and Dangerous.* #2—*Extremities.*

803. DANBURY—PALACE—748-7496. #1—*Reform School Girls.* #2—*The Fly.* #3—*Born American.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Bullies.* #2—*The Fly.*

806. FAIRFIELD—COUNTY—334-1411. *Born American.*

807. GREENWICH—CINEMA—869-6030. #1—*Top Gun.* #2—*Bullies.*

808. GREENWICH—PLAZA—869-4030. #1—*Stand By Me.* #2—*One Crazy Summer.* #3—*Heartburn.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Stand By Me.* #2—*Nothing in Common.*

810. NORWALK—CINEMA—838-4504. #1—*Aliens.* #2—*Bullies.*

811. NORWALK—NORWALK—866-9202. *Born American.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Sept. 4: *Legal Eagles; Back to School; Flight of the Navigator.*

813. SOUTH NORWALK—SONO—866-9202. Sept. 2-4: *Big Trouble.* Sept. 5-8: *The Trip to Bountiful; Kiss of the Spider Woman.* Sept. 9-11: *Echo Park.*

814. SPRINGDALE—STATE—325-0250. Thru Sept. 4: *About Last Night . . . ; Legal Eagles.*

815. STAMFORD—AVON—324-9205. #1—*Reform School Girls.* #2—*Born American.*

816. STAMFORD—CINEMA—324-3100. #1—*Extremities.* #2—*Aliens.* #3—*Nothing in Common.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Fly.* #2—*Ruthless People.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*Ruthless People.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*Nothing in Common.* #3—227-9619. *About Last Night. . . .* #4—226-6666. *Ruthless People.*

820. WESTPORT—POST—227-0500. *Stand By Me.*

821. WILTON—CINEMA—762-5678. *The Fly.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Nothing in Common.* #2—*Armed and Dangerous.* #3—*Night of the Creeps.* #4—*Born American.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Bullies.* #2—*Aliens.*

903. JERSEY CITY—STATE—653-5200. #1—*Born American.* #2—*The Fly.* #3—*The Texas Chainsaw Massacre Part 2.* #4—*Night of the Creeps.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Bullies.* #2—*Stand By Me.* #3—*Born American.* #4—*Aliens.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Nothing in Common.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Extremities.* #5—*The Fly.* #6—*Back to School.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 4: *The Karate Kid Part II; Maximum Overdrive.* Beg. Sept. 5 (tent.): *The Fly.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Bullies.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Texas Chainsaw Massacre Part 2.* #2—*Born American.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Fly.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru Sept. 4: *Born American; Night of the Creeps.* Beg. Sept. 5: *The Fly.* #2—*Bullies; The Texas Chainsaw Massacre Part 2.*

914. LIVINGSTON—COLONY—992-0800. *Nothing in Common.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Stand By Me.*

916. MILLBURN—RKO—376-0800. #1—*Bullies.* #2—*Nothing in Common.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Nothing in Common.* #2—*A Room With a View.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Karate Kid Part II.* #2—*Night of the Creeps.* #3—*Reform School Girls.*

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919. NUTLEY—FRANKLIN—667-1777. #1—*The Karate Kid Part II.* #2—*Ruthless People.* #3—Thru Sept. 4: *Born American.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Aliens.* #2—*Extremities.* #3—*Stand By Me.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Fly.* #2—*About Last Night . . . .* #3—*Extremities.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 4: *Ferris Bueller's Day Off.*

931. CRANFORD—RKO—276-9120. #1—*Bullies.* #2—*Heartburn.*

932. ELIZABETH—ELMORA—352-3483. *Aliens.*

933. LINDEN—TWIN—925-9787. Program unavailable.

934. SUMMIT—STRAND—273-3900. Thru Sept. 4: *My Beautiful Laundrette.*

935. UNION—FIVE POINTS—964-3466. #1—Thru Sept. 4: *The Texas Chainsaw Massacre Part 2.* #2—*Ruthless People.*

936. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

937. UNION—RKO—686-4373. #1—*Extremities.* #2—*Stand By Me.*

938. WESTFIELD—RIALTO—232-1288. #1—*The Fly.* #2—*Nothing in Common.* #3—*Mona Lisa.*

939. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—*Ferris Bueller's Day Off; The Transformers—The Movie.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Program unavailable.

951. CLOSTER—CLOSTER—768-8800. *Back to School; The Transformers—The Movie.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Extremities.* #2—*Ruthless People.* #3—*Nothing in Common.* #4—*Aliens.*

953. EMERSON—TOWN—261-1000. #1—*Heartburn.* #2—*Aliens.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—*One Crazy Summer.*

955. FAIRVIEW—TWIN—941-2424. #1—*Bullies.* #2—*Born American.*

956. FORT LEE—LINWOOD—944-6900. #1—*Mona Lisa.* #2—*Back to School.*

957. FORT LEE—SHARON—224-0202. *Stand By Me.*

958. OAKLAND—TWIN—337-4478. #1—*Ruthless People.* #2—*Aliens.*

959. PARAMUS—CINEMA 35—845-5070. *Back to School.*

960. PARAMUS—DRIVE-IN—368-1440. Thru Sept. 4: *The Karate Kid Part II; Armed and Dangerous.* Beg. Sept. 5: *Friday the 13th, Part VI: Jason Lives; April Fool's Day.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Nothing in Common.* #2—*Heartburn.* #3—*Stand By Me.* #4—*About Last Night . . . .* #5—*Armed and Dangerous.* #6—*Night of the Creeps; The Texas Chainsaw Massacre Part 2.* #7—*Extremities.* #8—*Born American.* #9—*Bullies.* #10—*The Fly.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Top Gun.* #2—*Reform School Girls.* #3—*Aliens.*

964. RAMSEY—CINEMA—825-2090. *Ruthless People.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 4: *The Karate Kid Part II; Back to School.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*The Fly.* #4—*Heartburn.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 4: *Aliens.* #2—Thru Sept. 4: *Armed and Dangerous.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Back to School.* #2—*Legal Eagles.* #3—*One Crazy Summer; The Transformers—The Movie.* #4—*The Karate Kid Part II.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Bullies.*

972. WESTWOOD—PASCACK— 664-3200. #1—*Nothing in Common.* #2—*The Fly.* #3—*Ruthless People.* #4—*Mona Lisa.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . . —(1 hr. 53 min., '86) An adaptation of David Mamet's 1974 play *Sexual Perversity in Chicago,* which was a series of mean, funny blackout sketches about the mutual loathing of men and women. Writers Denise DeClue and Tim Kazurinsky, together with director Ed Zwick, have turned the central relationship—between a commercial artist with a knowing manner (Demi Moore) and a handsome restaurant-supplies salesman (Rob Lowe)—into a kind of sensitivity lesson for teenagers, with examples of what to do and not to do in a love affair. Meanwhile, more or less untouched from Mamet, Elizabeth Perkins and Jim Belushi stay on the sidelines as bitter observers who try to break up the other pair. The movie is too frank for television, with lots of pretty, life-enhancing sex, but it's also banal, lame, and draggy. The best performer: deadpan Elizabeth Perkins; the worst: Rob Lowe, who helplessly turns his character into a nothing guy. (July 21, 1986) R. **33, 45, 106, 212, 216, 315, 317, 403, 501, 505, 517, 522, 611, 617, 622, 623, 627, 713, 721, 814, 819, 921, 962**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters, the beasts, or whatever they are—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the wet, black, IRT-at-midnight look developed by Ridley Scott and his designers seven years ago, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 49, 67, 85, 100, 109, 111, 112, 205, 207, 210, 216, 220, 300, 304, 309, 315, 316, 320, 321, 322, 325, 405, 505, 506, 509, 511, 512, 514, 516, 519, 531, 601, 607, 609, 611, 612, 613, 617, 618, 630, 639, 707, 710, 714, 716, 721, 753, 755, 810, 816, 901, 904, 920, 932, 952, 953, 958, 963, 968**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are moments when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **7, 33, 62, 103, 110, 112, 200, 205, 208, 212, 300, 304, 309, 312, 320, 508, 514, 519, 521, 524, 532, 600, 605, 607, 609, 611, 616, 626, 631, 701, 702, 711, 719, 724, 761, 804, 812, 905, 939, 951, 954, 956, 959, 966, 969**

BLACK JOY—(1 hr. 37 min., '77) The comic adventures of an immigrant from Guyana who settles in the black London ghetto of Brixton. With Norman Beaton, Trevor Thomas, Floella Benjamin, and Dawn Hope. Screenplay by Jamal Ali and Anthony Simmons, based on Ali's play *Dark Days and Light Nights.* Dir. Simmons. R. **36**

BULLIES—(1 hr. 36 min., '86) A Canadian family moves from the city to a small resort town and comes up against a sadistic local clan. With Jonathan Crombie, Janet Laine Green, Dehl Berti, Stephen B. Hunter, and Olivia D'Abo. Screenplay by John Sheppard and Bryan McCann. Dir. Paul Lynch. R. **25, 32, 62, 85, 100, 105, 109, 112, 201, 203, 206, 211, 214, 215, 219, 220, 304, 305, 306, 308, 316, 319, 404, 504, 509, 512, 520, 525, 527, 532, 602, 607, 609, 618, 620, 624, 630, 638, 710, 712, 714, 717, 720, 722, 754, 762, 763, 800, 805, 807, 810, 901, 904, 910, 913, 916, 931, 955, 962, 971**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

DO YOU REMEMBER DOLLY BELL?—(1 hr. 36 min., '81) In Serbo-Croatian, Eng. subtitles. An early film by Emir Kusturica, director of *When Father Was Away on Business,* about a teenage rocker in the Muslim community of Sarajevo and his affair with a beautiful stripper named Dolly Bell. **1**

EXTREMITIES—(1 hr. 30 min., '86) A drama about a woman who entraps the sadistic young man who brutally attacked her. Based on the play by William Mastrosimone. With Farrah Fawcett, James Russo, Diana Scarwid, and Alfre Woodard. Screenplay by Mastrosimone. Dir. Robert M. Young. R. **20, 22, 30, 50, 68, 85, 110, 112, 200, 203, 216, 301, 305, 509, 512, 526, 532, 604, 607, 609, 619, 637, 638, 640, 705, 708, 714, 754, 802, 816, 905, 920, 921, 937, 952, 962**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; and the dean of students (Jeffrey Jones) is a fanatic who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. Hughes lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and the whole picture is boring and conventional. (June 16, 1986) PG-13. **38, 53, 88, 311, 519, 630, 930, 939**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. Goldblum wears his hair long for the role and has the lean and hooded look of an Arabian prince. When he begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfriend, Veronica (Geena Davis), and climbing the walls (literally)—exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what's happening to him, he turns sardonic and eloquent. The last third of the movie is beautifully *written,* and also profoundly romantic in feeling. Veronica is appalled, but she can't quite turn her back on this insect-man. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. With John Getz. Co-scripted by Charles Edward Pogue. (Aug. 25, 1986) R. **6, 33, 53, 66, 85, 89, 106, 111, 112, 205, 208, 210, 214, 218, 220, 221, 300, 302, 304, 308, 315, 316, 320, 322, 325, 404, 405, 503, 504, 506, 514, 519, 520, 525, 529, 531, 534, 600, 607, 608, 609, 612, 613, 614, 618, 620, 621, 624, 629, 705, 708, 710, 712, 713, 722, 723, 724, 756, 760, 803, 805, 817, 821, 903, 905, 907, 912, 913, 921, 938, 962, 967, 972**

HARD TRAVELING—(1 hr. 39 min., '85) A love story, set near the end of the Depression, about an illiterate farmhand accused of murder and the woman who refuses to abandon him. With Ellen Geer, J. E. Freeman, and Barry Corbin. Screenplay by Dan Bessie, based on the novel *Bread and a Stone,* by Alvah Bessie. Dir. Dan Bessie. PG. **84**

HEARTBURN—(1 hr. 48 min., '86) Skillful, but very, very small, and often precious—the story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her own novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and the relationship between Mark and Rachel never makes much sense. Nicholson has brilliant moments, but he's so fierce that at times he's almost scary, and we can't tell why he strays from his wife. Streep offers a comical performance as a smart woman whose mind darts off at odd angles. *Heartburn* is about a woman's basic need to trust her husband, and Streep convinces us that Rachel could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **25, 64, 80, 219, 317, 321, 326, 505, 509, 511, 527, 609, 611, 614, 624, 639, 722, 757, 808, 931, 953, 962, 967**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. John G. Avildsen. (Aug. 11, 1986) PG. **36, 43, 112, 200, 212, 306, 323,**

511, 522, 532, 606, 607, 609, 623, 627, 705, 724, 765, 907, 918, 919, 960, 966, 969

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. (May 5, 1986) R. **11, 633**

A MAN AND A WOMAN: 20 YEARS LATER—(1 hr. 48 min., '86) In French, Eng. subtitles. Claude Lelouch has assembled the original cast and crew of the 1966 *A Man and a Woman,* a romance about a widow (Anouk Aimée) and a race-car driver (Jean-Louis Trintignant), to tell a new love story about the same characters twenty years later. With Richard Berry and Evelyne Bouix. Music by Francis Lai. PG. **56**

MANHUNTER—(1 hr. 59 min., '86) An intense, creepily interesting police thriller from Michael Mann, creator of *Miami Vice.* The talented Chicago theater actor William L. Petersen plays a forensics specialist for the FBI who is good at tracking down serial killers—the psychotics who lay waste to ten nurses or five families without any apparent reason. The only way to capture such a person, according to the movie, is to think and move exactly as the killer does. So Petersen goes through the crimes over and over; he works himself into murderous rages, hoping for the extra bit of inspiration that fury might bring. He becomes a kind of functioning maniac. But when he finally, by dint of repetition, puts together the clues, you have the rare sensation that you've actually understood an intellectual process. *Manhunter* is eerie and sensational, and visually, like everything of Mann's, it's extremely slick. But it's also marked by an unusual intimacy with the murderer himself (Tom Noonan). Joan Allen gives an affecting performance as a sexually adventurous blind girl who gets involved with the murderer. (Aug. 25, 1986) R. **7, 33, 60, 65, 112, 200, 205, 218, 300, 304, 309, 313, 510, 532, 609, 612, 613, 722**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, and lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81, 87**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 82, 110, 219, 302, 313, 516, 517, 535, 613, 700, 703, 707, 755, 938, 956, 972**

MY AMERICAN COUSIN—(1 hr. 35 min., '85) In the summer of 1959, the twelve-year-old daughter of a small-town family in the Canadian West finds an answer to her boredom in the arrival of a handsome cousin from California. With Margaret Langrick and John Wildman. Written and directed by Sandy Wilson. PG. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 934**

NEXT SUMMER—(1 hr. 40 min., '85) In French, Eng. subtitles. An exploration of love and conflict among three married couples of different generations within the same family. With Fanny Ardant, Jean-Louis Trintignant, Claudia Cardinale, and Philippe Noiret. Dir. Nadine Trintignant. **40**

NIGHT OF THE CREEPS—(1 hr. 28 min., '86) A fraternity prank by two college freshmen inadvertently provokes an alien invasion: a thriller. With Jason Lively, Steve Marshall, Jill Whitlow, and Tom Atkins. Written and directed by Fred Dekker. R. **31, 88, 109, 201, 206, 211, 214, 218, 220, 300, 323, 403, 503, 508, 519, 531, 612, 629, 634, 710, 722, 723, 724, 900, 903, 913, 918, 962**

90 DAYS—(1 hr. 39 min., '85) A comedy, set in Montreal, about a would-be husband and his Korean mail-order bride. With Stefan Wodoslawsky, Christine Pak, Fernanda Tavares, Sam Grana, and Daisy de Bellefeville. Screenplay by Giles Walker and David Wilson. Dir. Walker. **63**

★ **NO SURRENDER**—(1 hr. 40 min., '85) A violent, roaring farce from Britain about the miseries and glories of political-religious passion and old age. In Liverpool, on a grimy, wet New Year's Eve, two groups of elderly Irish pensioners—one Catholic, one Protestant—descend on a large, seedy club. They have been invited, it seems, as a parting shot by the thieving outgoing manager of the club, who is being tortured in a back room by the mobster-owner. Mike (Michael Angelis), the new manager, tries to sort things out, but the evening goes out of control. The two groups, who have been warring for over 40 years, scream at each other, and pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory. This is one of the rare movies that dare to make fun of old age. It can do so because this bunch is so spitefully alive the fun is always clean and unpitying. Featuring a great performance by Ray McAnally as an old Protestant gunrunner who wants peace. Written by Alan Bleasdale. Dir. Peter Smith. (Aug. 11, 1986) R. **5**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. With Sela Ward and Bess Armstrong. Written by Rick Podell and Michael Preminger. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 30, 60, 85, 103, 104, 106, 200, 204, 206, 215, 301, 310, 312, 319, 401, 504, 505, 506, 512, 514, 518, 530, 534, 604, 610, 612, 613, 618, 624, 628, 632, 634, 638, 640, 702, 703, 706, 708, 713, 724, 754, 759, 801, 809, 816, 818, 819, 900, 905, 914, 916, 917, 938, 952, 962, 967, 972**

ONE CRAZY SUMMER—(1 hr. 33 min., '86) In this comedy, a young man journeys to Nantucket Island to research the love story he is required to write and illustrate for acceptance to the Rhode Island School of Design. With John Cusack, Demi Moore, Curtis Armstrong, and Bobcat Goldthwait. Written and directed by Savage Steve Holland. PG. **33, 204, 403, 607, 724, 808, 954, 969**

REFORM SCHOOL GIRLS—(1 hr. 34 min., '86) A parody of women-behind-bars movies, with sadistic guards and voluptuous inmates. With Wendy O. Williams, Pat Ast, Linda Carol, and Sybil Danning. Written and directed by Tom DeSimone. R. **39, 88, 89, 102, 112, 200, 202, 206, 214, 218, 220, 300, 320, 323, 510, 532, 607, 710, 751, 803, 815, 918, 963**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Maggie Smith, as the prurient chaperone Charlotte. (Mar. 17, 1986) **51, 509, 528, 637, 717, 718, 917, 936, 961**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **10, 35, 112, 200, 203, 217, 321, 326, 532, 607, 609, 708, 720, 905**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **20, 34, 61, 85, 109, 112, 200, 207, 218, 300, 304, 306, 309, 312, 402, 504, 512, 513, 517, 519, 522, 529, 532, 602, 609, 612, 625, 641, 700, 707, 712, 721, 725, 756, 800, 817, 818, 819, 905, 917, 919, 935, 952, 958, 964, 972**

SHERMAN'S MARCH—(2 hr. 35 min., '85) Reviewed in this issue. **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a wheedling jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap, and he argues his way into Nola's bed. The jazz score is by Bill Lee, the director's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 82, 87**

SINCERELY CHARLOTTE—(1 hr. 36 min., '84) In French, Eng. subtitles. Isabelle Huppert, directed by her sister, Caroline, plays Charlotte, a wicked hussy who flees the scene of a murder—her current lover's living room—and throws herself on an old flame, Mathieu (Niels Arestrup), who is comfortably settled with a nice woman and her baby son. Helplessly, Mathieu finds himself drawn into the chaos of Charlotte's life. She may be a murderer, she's on the run, she's broke, a liar and a thief, but she excites him more than his current partner, a very responsible and loving math teacher, and he falls. There's something passive and dumb about Mathieu; he's a boob—he deserves to be taken—so we enjoy seeing Charlotte run him around. And Huppert is brazenly amusing as Charlotte. Having lost her early withdrawn quality, she openly plays with the role and shows off her virtuosity. A minor but entertaining film. (Aug. 11, 1986) **7, 47**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the sensitive friend who convinces the hero of his storytelling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 24, 48, 54, 104, 112, 204, 206, 216, 302, 304, 310, 313, 316, 401, 500, 503, 519, 528, 529, 532, 603, 607, 609, 636, 637, 707, 708, 721, 724, 754, 801, 808, 809, 818, 820, 904, 915, 920, 937, 957, 962, 967**

STEAMING—(1 hr. 35 min., '85) Director Joseph Losey's last film, an adaptation of Nell Dunn's play (which had a run on Broadway) about the lives of women who meet once a week, on ladies day, at a Turkish bath in London that has seen better days. With Vanessa Redgrave, Sarah Miles, Diana Dors, Patti Love, Brenda Bruce, and Felicity Dean. Screenplay by Patricia Losey. R. **54**

SUMMER—(1 hr. 30 min., '86) In French, Eng. subtitles. Reviewed in this issue. R. **81**

THE TEXAS CHAINSAW MASSACRE PART 2—(1 hr. 35 min., '86) The bizarre, macabre family featured in Tobe Hooper's low-budget 1974 horror film are back. With Dennis Hopper, Caroline Williams, Bill Johnson, and Bill Moseley. Screenplay by L. M. Kit Carson. Dir. Hooper. **39, 68, 88, 100, 111, 112, 201, 204, 206, 208, 211, 214, 217, 218, 220, 300, 315, 316, 320, 400, 500, 505, 510, 519, 525, 532, 600, 609, 612, 635, 710, 722, 751, 754, 903, 911, 913, 935, 962**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **11, 63, 88, 616, 633**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **36, 201, 504, 515, 535, 607, 725, 801, 807, 819, 963**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the south of France in the winter and finally freezes to death, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is terrifying. Her Mona is a rare, unforgettable impersonation. (May 26, 1986) **4**

WE WERE SO BELOVED—(2 hr. 25 min., '86) A documentary portrait of Jewish refugees from Germany during the period 1933–41, many of whom settled in Washington Heights. Written and directed by Manfred Kirchheimer. **1**

REVIVALS

ARTHUR—(1 hr. 37 min., '81) In his first and last directorial effort, Steve Gordon revived the giddy conventions of thirties screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, John Gielgud is his superbly contemptuous butler, Liza Minnelli the working-class girl he pursues, and Jill Eikenberry the upper-class matron who wants to marry him. The movie's center and true love relationship is between Moore and Gielgud, and their routines are marvelous. **83**

BEDAZZLED—(1 hr. 47 min., '67) An imaginative, colorful, and very funny Faust comedy set in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant Devil. Almost everything clicks—even Raquel Welch, as one of the seven deadly sins (guess which). Dir. Stanley Donen. **2**

BLAZING SADDLES—(1 hr. 33 min., '74) Mel Brooks's very funny takeoff on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a frontier town, Gene Wilder as the Waco Kid, Madeline Kahn as Lili Von Shtupp, and a host of others, including Harvey Korman and Dom DeLuise. **2**

CHILDREN OF PARADISE—(3 hr. 8 min., '45) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flowerlike creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. **86**

CUTTER'S WAY—(1 hr. 45 min., '81) Jeff Bridges is a likable Santa Barbara gigolo, and John Heard, with an eye patch and a wooden leg, is his friend, a mean-mouthed Vietnam vet. When Bridges is falsely accused of murder, Heard goads him to take revenge against the wealthy man they both suspect is the killer. Ivan Passer's film is a fascinating and heart-wrenching study of friendship, honor, and a certain despairing brand of California hip consciousness. With Lisa Eichhorn. **86**

THE DEVIL IS A WOMAN—(1 hr. 23 min., '35) The last picture Marlene Dietrich made with her Svengali, director Josef von Sternberg, this tale of a Spanish *femme fatale* is so baroque as to be practically immobile, but great fun for lovers of the amusingly perverse. Buñuel used the same source material for his *That Obscure Object of Desire.* **8**

THE GODS MUST BE CRAZY—(1 hr. 49 min., '80) A likable South African comedy that makes friendly jokes about the absurdities of African life. In the pseudo-documentary opening, the lives of the Bushmen, the gentle inhabitants of Botswana's Kalahari Desert, are disrupted when a careless pilot drops a Coke bottle from the sky. The Bushmen think the object is a gift of the gods, and begin squabbling over it, so their leader decides to get rid of it forever. Journeying to the edge of the desert, he encounters "superior" white civilization. Writer-director Jamie Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and keeps the gags coming. **7, 204, 302, 304, 500, 503, 506, 519, 521, 525, 600, 612, 613, 628, 708, 722**

GONE WITH THE WIND—(3 hr. 40 min., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **213**

HEARTS OF THE WEST—(1 hr. 42 min., '75) A gentle, quirky comedy about a rube from the Midwest (Jeff Bridges) who, hoping to be a writer of Westerns, stumbles his way into a successful acting career in 1930s Hollywood. With Alan Arkin, Andy Griffith, and Blythe Danner. Dir. Howard Zieff. **86**

JULIET OF THE SPIRITS—(2 hr. 28 min., '65) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **2**

KNIFE IN THE WATER—(1 hr. 35 min., '62) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and arguably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **88**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored, 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, premieres this year, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **83**

STATE OF SIEGE—(2 hr., '72) Controversial political melodrama written by Franco Solinas and directed by Costa-Gavras, about an American police official in Uruguay (based on Dan A. Mitrione, alleged to have instructed state security forces in the uses of torture) who is kidnapped and executed by leftist guerrillas. Although Costa-Gavras romanticizes the guerrillas, Yves Montand, as the American, gives the movie gravity and force. **9**

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **8, 88**

TO CATCH A THIEF—(1 hr. 37 min., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **2**

THEATER LISTINGS

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BROADWAY

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

42ND STREET—Dolores Gray, Jamie Ross, Cathy Wydner (to be replaced 9/16 by Clare Leach), Jim Walton (to be replaced 9/23 by Lee Roy Reams), and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—A great revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Starring Jack Wallace, Swoosie Kurtz, and Christine Baranski; featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat. at 2 p.m.,, and Sun. at 3 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (787-6868). All major credit cards. **IRLS.** (Final performance at the Beaumont is 10/5. Play reopens at the Plymouth 10/10, with John Mahoney back to replace Jack Wallace. Tickets are $32.50 top during the week, $35 top on weekends.)

I'M NOT RAPPAPORT—Hal Linden and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited-run return engagement of the Royal Shakespeare Company's production of the 1839 Charles Dickens novel, adapted by David Edgar and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission, Part II is four and a half hours long with two intermissions. All tickets for the two parts are $100. You cannot buy a ticket for just one part (and you wouldn't want to); plays thru 11/16 only! **Broadhurst Theatre,** 235 West 44th Street (239-6200). All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). All major credit cards.

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed. and Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450).

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Donna Murphy, Loretta Swit, Karen Culliver, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50; thru 10/12. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Lee Wilkof, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50.**Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

THE DIXIE DEWDROP—A country musical based on the life of Uncle Dave Macon, the first star of the Grand Ole Opry in Nashville; written by R. Santinelli and Patrick Sky, and directed by Aron Tager. The work features sixteen of Uncle Dave's pure country bluegrass tunes. Featured in the cast are Ralph Martin and Gilles Malkine. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12. **INTAR Stage Two,** 508 West 53rd Street (279-4200).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

KRAPP'S LAST TAPE—Samuel Beckett's classic, directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $12 to $16. **Samuel Beckett Theatre,** 412 West 42nd Street (695-5429).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. At the **Sheridan Square Playhouse** of the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. Now playing uptown at the **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the talented cast are Marilyn Cooper, George Guidall, John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $22 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 award-winning play that confronts the American Dream through a family's struggle to survive in the South Side of Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Jacob Moultrie, Ron Parson, Richard Habersham, Stephen Henderson, Starletta DuPois, Kimble Joiner, and John Fiedler. The play still works handily—it holds the stage and our empathetic attention. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2; $18–$27; thru 9/21. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on material from Morley Torgov's book, *A Good Place to Come From.* Featured in the cast and Danny Gerard, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues. thru Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Shmuel Has'fari has written and directed *Kiddish,* which has been playing in Tel Aviv for the past two years. It's a three-character drama spanning a 20-year period and centers on a pair of Holocaust survivors and their alienated son. Featured in the cast are Edna Fleidel, Yossi Graber, and Dov Navon. Tues. thru Thurs, Sat. and Sun. at 8 p.m.; $15; thru 9/14 (call theater for specifics). **92nd Street Y,** 1395 Lexington Avenue (832-8603).

ALL THE WORLD ON STAGE—The Toho Company's production of Euripides' *Medea,* an ancient myth of witchcraft, betrayal, and murder, performed in Japanese by a 25-member all-male company combining the spectacle of traditional Noh and Kabuki theater, setting the play at a Japanese temple. 9/3 thru 8 at 8 p.m. FREE! One ticket per person. They start giving them out at 6:15 p.m. so get there early. **Delacorte Theatre,** Central Park (861-7277). Enter at Central Park West and 81st Street from the West Side, at Fifth Avenue and 79th Street from the East Side.

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Mary Shelley's *Frankenstein,* Christopher Marlowe's *Dr. Faustus* and *Massacre at Paris;* Shakespeare's *Hamlet.* Thurs. thru Sun. at 8 p.m.; $8 to $10; thru 10/12 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* and John Patrick Shanley's *The Dreamer Examines His Pillow;* both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; 9/16 thru 11/23. **Forty-Seventh Street Theatre,** 304 West 47th Street (245-0794).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

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THEATER

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey. Fri. & Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; 9/20 thru 10/19. Featured in the cast are Virginia Rambal, Sandy Dorr, Edward Andino, Johanna Siegmann, and Marielva Sieg. **El Porton Del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—World premiere of Samuel Beckett's most recently published work, *Worstward Ho,* performed and staged by Frederick Neumann. It's a one-man production with musical twists and turns of language that reveal another dimension of Beckett's bleak view of a world devoid of rationality and purpose. The mute players are Terry O'Reilly, Honora Fergusson, and, alternatively, Maya O'Reilly, Lute Ramblin', and Sam Marks. Tues. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m., 9/3 thru 27; $12 and $14. A Mabou Mines production at the **City Stage Company,** 136 East 13th Street (677-4210).

MEDICINE SHOW THEATRE ENSEMBLE—A revival of *Helen of Troy, N.Y.,* a highly successful 1923 musical comedy with book by George S. Kaufman and Marc Connelly, music by Bert Kalmar and Harry Ruby; directed by Barbara Vann. Thurs. thru Sat. at 8 p.m., Sun. at 7 p.m.; $8 and $10; thru 9/14. **Medicine Show Theatre Ensemble,** 6 West 18th Street (255-4991).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's comedy, *Prohibido Suicidarse en Primavera;* thru September. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. Repertorio Espanol at the **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. except Sat. when it's at 7 and 10 p.m.; $15 to $18. **Theater,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—William Ross's *Three Names for Murder,* directed by the author. *The Speckled Band* is adapted from a short story by Arthur Conan Doyle. Also, *Second Chance,* adapted from an O. Henry short story. Three murders? Three clues? Three unexpected endings. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; 9/4 thru 28. From 9/28, revival of Ward Morehouse III's *The Actors,* about a drama critic and his playwright son, featuring Lore Noto; directed by Phyllis Craig. *Royal Court Cutups* plays Sundays only at 7 p.m **Theatre,** 301 West 55th Street (956-3500).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BIZARRE METHODS—Three one-acters dealing with methods men employ to get what they want: Bob Jahn's *Primitive Management,* Mitchell G. Schwartz's *Why Wait,* and Hal Craven's *A Nice Try.* Thurs. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $7; 9/4 thru 21. **Our Studios,** 622 Broadway (529-1111).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in a play by Charlotte Chndler and Stricklyn, adapted from the former's *The Ultimate Seduction,* described as a look into the life of Tennessee Williams; directed by John Tillinger. From 9/16 (call theater for details). **Audrey Wood Theater**, 359 West 48th Street (307-5452).

COLOR BLIND—Alan Walter Boyce's comedy about New Yorkers grappling with an insatiable desire for fame. 9/4 thru 14 (call theater); $6. **Westbeth Theatre Center,** 151 Bank Street (691-2272).

THE DOCTOR IN SPITE OF HIMSELF—*Le Médecin Malgre Lui* by Moliere; directed by James Manos. It's a burlesque about a buffoon, his vindictive wife, and a pair of young lovers thwarted by parental authority. Fri. and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 10/5. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

EASY TO LOVE—*Songs by Cole Porter,* **a musical directed by John Bethune. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; 9/5–10/26. Limited seating; phone ahead. TV Studio 608,** 14 E. 4th St. (982-8688).

FUGUE STATE—G. F. Hambel's play about two lonely patients in the Bellevue psych ward on Christmas Eve; directed by the author. Featured in the cast are Neal Rosen, Joan Mollison, Mark Helfort, and Rebecca Maiden. Tues., Wed., and Thurs. at 8 p.m.; thru 9/4 **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

LOCKED IN—Enid Rudd's *The Tank,* directed by John Thomas Cooper; with Julie Whitney, Charles Rudd, Nancy Groff, Tom Grasso, and Leo Farley; Sari Bodi's *Mr. Right,* directed by Charles Rudd; with Joy Saylor, Bill Sweet, Ronnie Alicino, Leo Farley, and Douglas O'Connell; John Thomas Cooper's *Last of the Really Great Radio Jazz Shows,* directed by Rich Samuelson; with John Thomas Cooper and Suzanne von Eck. All three plays are reflected in the "locked-in" nature of love. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; 9/4 thru Sept. **18th St. Playhouse,** 145 West 18th Street (807-0835).

MORNINGSIDE LIONS—Jeffrey Hatcher's comedy, directed by Neile Weissman. Featured in the cast are Allan Wasserman, Dale Carman, Jack Mahoney, Colin Garrey, and John Lordan. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m.; FREE; 9/2 thru 13. Soupstone Project at **St. Clement's Church,** 423 West 46th Street (473-7537). **—CLOSED**

NARNIA—THE MUSICAL—A British entertainment for family audiences, based on C. S. Lewis's book *The Lion, the Witch, and the Wardrobe,* crosses the Atlantic for a two-week performance; music by Thomas Tierney, lyrics by Ted Drachman; directed by Christopher Biggins. Featured in the cast are Paddie O'Neil, Gareth Marks, plus most of the original London players. 9/29 thru 10/11; $6 to $12. phone theater for specifics. **Christ and St. Stephen's Church,** 120 West 69th Street (SU 7-2755).

PAPYRUS—David Hunsaker's play with music by Dan Erkkila, based on an ancient Egyptian folktale; directed by Ralph Lee. Fri. thru Sun. at 7:30 p.m.; FREE; 9/5 thru 7. Choristers Green at the **Cathedral of St. John the Divine** (662-2133).

TWELFTH NIGHT—Shakespeare's play now features a three-piece jazz ensemble and has updated the music of Elizabethan times to a '20s-style jazz setting. Mon. thru Sat. at 8 p.m.; $6; thru 9/13. **Quinapalus Theatre,** 125 West 22nd Street (460-9567).

WE BOMBED IN NEW HAVEN—A revival of the Joseph Heller black comedy about a group of actors experiencing the absurdities and horrors of war while acting in a play about it; directed by Anthony De Pietro. From 9/12; $8; thru 10/19. Fri. thru Sun. at 8 p.m., Sun at 3 p.m. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE WOMEN HERE ARE NO DIFFERENT—Nancy Beckett's drama concerning seven women in a shelter for battered women who sort out their pain; directed by Jenny O'Hara. Tues. thru Sun. at 7 p.m.; $8; thru 9/31. The play runs in repertory with Israel Horovitz's *Line.* Phone theater for specifics. **13th Street Theater,** 50 West 13th Street (675-6677).

WRETCHED EXCESS—James Kantor's comedy focuses on a youth who, while on vacation, causes a revolution on a Caribbean island. Thurs., Fri., and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 9/21. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EDWIN DICKINSON—Portraits and figure paintings, dating from 1914 to 1947, 9/9–10/1. Hirschl & Adler Modern, 851 Madison (744-6700).

PHILIP EVERGOOD—A retrospective of major paintings by this social realist, 9/9–27. At ACA, 21 E. 67th (628-2440) and Dintenfass, 50 W. 57th (581-2268).

HALLY PANCER/SHALVA SEGAL—An installation of three-dimensional slides/Paintings of the Judaean wilderness, in oil on paper. 9/9–27. Urdang, 23 E. 74th (288-7004).

TOSHI YOSHIDA—A retrospective of woodblock prints, 9/3–27. Ronin, 605 Madison (688-0188).

57th Street Area

HAROLD BRUDER—Recent realist paintings, 9/6–10/1. Armstrong, 50 W. 57th (582-8581).

JOHN BUTTON/ROGER WINTER—Landscape paintings by both, 9/9–10/8. Fischbach, 24 W. 57th (759-2345).

CLARENCE CARTER—Recent paintings by this artist whose works have been called symbolic, surreal, and regional, 9/9–27. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

WILLIAM L. HANEY—Recent narrative paintings and works on paper, several of which depict the marginal life of being an artist in New York, 9/3–27. French, 41 W. 57th (308-6440).

ALEXANDER LIBERMAN—Recent paintings and three-dimensional painted objects titled, "Gates," 9/4–10/4. Emmerich, 41 E. 57th (752-0124).

HIDETAKA OHNO—Abstract paintings and lithographs, thru 9/15. Urban Art Research, 500 Park (593-3306).

STONE ROBERTS—Recent still-life paintings and interiors, plus drawings, thru 10/1. Schoelkopf, 50 W. 57th (765-3540).

LINDA SANDHAUS—Works on paper, in conjunction with ARTisrael, THE 1980's, 9/9–10/11. Heesy, 50 W. 57th (245-1420).

STEPHEN SCHULTZ/CLARENCE CARTER—Recent paintings/Watercolors in a series titled "Studies for Industry." 9/4–27. Deutsch, 20 W. 57th (765-4722).

CAROL SMITH—Pastel drawings of animals from Noah's ark, thru 9/12. Felicie, 141 E. 56th (752-7567).

RICHARD STANKIEWICZ—35 ink drawings by this sculptor, from the late fifties and early sixties, plus several sculptures from the same period, 9/3–10/4. Zabriskie, 724 Fifth (307-7430).

T.O.D.T.—An environmental installation, by this group that consists of two brothers, their sister, and a friend, 9/9–10/4. Kent, 41 E. 57th (980-9696).

JAN VOSS—Recent abstract paintings, 9/4–27. Herstand, 24 W. 57th (664-1379).

East Village

JENNIFER BOLANDE—Works that are combinations of photographs, objects, and photographs of objects, 9/6–28. Nature Morte, 204 E. 10th (420-9544).

NORMAN CATHERINE—Recent paintings by an artist who lives and works in South Africa, 9/4–28. Area X, 200 E. 10th (477-1177).

HENGAME FOULADVAND—Recent abstract paintings, 9/4–15. Sixth Sense, 525 E. 6th (677-9691).

SoHo and TriBeCa

MAX FERGUSON—Realist paintings, drawings, and etchings, 9/2–30. Littlejohn-Smith, 133 Greene (420-6090).

RAFAEL FERRER—Small paintings made from direct observation, including portraits, nudes, and landscapes in Mexico and the Dominican Republic; 9/6–10/8. Hoffman, 429 W. Broadway (966-6676).

TERESA GEJER—Seven, free-standing plywood sculptures in a series titled, "In Memory Of," in conjunction with ARTisrael, THE 1980's, 9/6–27. Germans Van Eck, 420 W. Broadway (219-0717).

IRA JOEL HABER—"Made in Columbus"—drawings and a set of seven unique ceramic plates made while the artist was teaching at Ohio State University, 9/9–10/18. Herlin, 68 Thompson (431-8732).

NANCY HAYNES—Paintings that are shaped with intersecting triangles built up in stages of relief, 9/6–31. Gibson, 568 Broadway (925-1192).

MARK KOSTABI—Two series of paintings—one titled "Interiors," which is based on compositions by well-known painters, another called "Drop Cloths," in which fabrics, drop cloths, and found paintings have been used, 9/6–10/11. Feldman, 31 Mercer (226-3232).

GUY PEELAERT—Paintings of celebrities in Las Vegas, 9/4–14. Exhibition Space at 112 Greene.

KRIS RUHS—Cascading wall pieces and large-scale relief paintings, all assembled from found wood; paintings by three Israeli artists, in conjunction with ARTisrael, THE 1980's, 9/6–10/4. Green, 152 Wooster (982-3993).

SKIP SNOW—Retinal paintings, 9/6–10/4. Wood, 127 Spring (431-6003).

TED STAMM—Paintings and drawings from the Estate of Ted Stamm, 9/9–27. Condeso/Lawler, 76 Greene (219-1283).

NIELE TORONI—Paintings that analyze the fundamental principles behind the painting process, 9/6–27. Boone, 417 W. Broadway (431-1818).

PHYLLIS YES—Shoulder sculptures and "campaign ribbons" in ivory, silver, and gold that can be worn or mounted on a wall as sculpture, 9/9–27. Steinbaum, 132 Greene (431-4224).

Other

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

HUGO GELLERT—A once-controversial mural that has not been seen since 1932, at MOMA, plus drawings and prints, thru 9/17. Ryan, 452 Columbus (799-2304).

GABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

SUSAN SCHWALB—Large-scale silverpoint drawings, thru 10/31. St. Peter's Church, Lexington at 54th (935-2200).

KAREN SHAW—Paintings in the shapes of American states, thru 9/28. City University Graduate Center Mall, 33 W. 42nd (790-4331).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-3413). "Animals and..."—works of art in various media by The Artists for All Species and the F.I.T. Graphic Design Workshop; 9/4–10/1.

BERNARD—33 E. 74th (988-2050). Self portraits by 26 artists, including Abakanowicz, Arneson, Bacon, Giacometti, Morley, others; 9/9–10/4.

C.D.S.—13 E. 75th (772-9555). Works by 13 American artists, including Attie, Azaceta, Campbell, Greene, Muehleman, others; 9/9–27.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FORUM—1018 Madison (772-7666). "Large" paintings by Dubrow, Feltus, Gillespie, Soyer, Weber, others; thru 9/27.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

HOFFELD—1020 Madison (734-5505). 20th-century American and European drawings, paintings, and sculpture, by Artschwager, De Kooning, Hartley, Hockney, Morley, Picasso, Rothenberg, Samaras, others; thru 9/26.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

PERLOW—980 Madison (517-5858). Recent landscape paintings by Koch, Nichols, Smith, Sweeney; 9/6–10/4.

PRAKAPAS—19 E. 71st (737-6066). 10th Anniversary Exhibition, with works by Baumeister, Brancusi, F. Henri, Leger, Malevich, Moholy-Nagy; thru 10/11.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "Strategic Options," with works by Armleder, Basquiat, Federle, Scheibl, others; thru 9/27.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Botero, Moore, others; thru 9/30.

STONE—48 E. 86th (988-6870). New works by young artists; 9/6–30.

WILLARD—29 E. 72nd (744-2925). Works by gallery artists, including Goldberg, Lane, Rothenberg, Shea, others; 9/9–27.

YORK—21 E. 65th (772-9155). "An American Gallery," with paintings by Chase, Francis, Heade, O'Keeffe, Shinn, others; thru 9/20.

57th Street Area

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

I.B.M.—56th at Madison (407-6100). "American Paintings from the Toledo Museum of Art;" "An Enduring Grace: The Photographs of Laura Gilpin;" thru 9/13.

KENNEDY—40 W. 57th (541-9600). Works by 20th-Century American artists, including Baskin, Burchfield, Demuth, Graves, Hopper, Marin, Prendergast, others; 9/4–27.

MCKEE—41 E. 57th (688-5951). Paintings and drawings by Berthot, Giegerich, Guston, Humphrey, Quaytman, Scully, Tucker; 9/3–27.

MILLER—41 E. 57th (980-5454). "The Paul Magriel Collection of American Sculpture," with works by

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ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

East Village

IGUANA—59 Stanton (982-4358). Lyrical abstract paintings by Aruns, Copley, Honi, Redmond; thru 9/28.

KRAINE—85 E. 4th (982-7118). "Slaves of New Light," with paintings and sculpture by Duque, Levine, Pelloquin, Rohr; 9/6–28.

Z—328 E. 11th (473-0009). Works by Burleson, Cole, Malik, Taccani, Villagran, others; thru 9/14.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). Works by Bleckner, Lemieux, Nadin, Rollins, Weiner, Winters; 9/5–27.

ART IN GENERAL—79 Walker (219-0473). Works by Getter, Newman, Shamir, in conjunction with ARTisrael, THE 1980's; 9/6–10/3.

ARTISTS SPACE—223 W. Broadway (226-3960). Paintings, drawings, and sculpture by artists participating in The Studio in a School program; thru 9/13.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Works by gallery artists; new prints by Jonathan Borofsky; 9/4–27.

ERPF—568 Broadway (925-6160). Paintings by Brodie, Dennis, Larmon, Meyer, Snyder, others; 9/6–10/4.

ESMAN—70 Greene (219-3044). "Painting: Abstraction Rediscovered," with works by Bridgewood, Dona, Heeks, Traver, Wasserman, Westfall, Wool; pastel drawings on paper and wood by Albert Louden; 9/4–10/4.

GRUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by Biala, Brooks, E. De Kooning, Hare, Muller, Spaventa, Woelffer, others; 9/6–27.

HELLER—71 Greene (966-5948). Works by Itter, Moulthrop, Nygren; 9/6–28.

HENOCH—80 Wooster (966-6360). Works by gallery artists, including Chorao, Evans, Gray, Griesedieck, Reboli, Strung; thru 9/23.

PLUMB—81 Greene (219-2007). Works by Bills, Botts, Flechemuller, Fowler, Georges, Hacker, Kapp, Saulson; 9/6–27.

SEGAL—568 Broadway (431-0010). "Dog Days and Cool Nights"—works by Baker, Coe, Dawson, Putterman, Sandler; thru 9/13.

SCHREIBER/CUTLER—171 Spring (925-1441). "Nightscapes," with paintings by Craddock, Deutsche, Dodd, Keever, Poskas, Wilson, others; 9/9–10/1.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

TOLL—146 Greene (431-1788). Abstract works by Beckett, Hashey, Phelan, Spence; 9/5–27.

Other

BERNARDUCCI—17 E. 17th (206-7578). Paintings by Borkovsky, Hecker, Segal, in conjunction with ARTisrael, THE 1980's; 9/4–28.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PHOTOGRAPHY

BMW GALLERY—320 Park (777-1590). "Seven Decades of Style in Photography," with photographs by Avedon, Brassai, Horst, Hurrell, Penn, others; thru 9/30.

NANCY BROWN—"Photographing People for Advertising," 9/3–27. Nikon House, 620 Fifth (586-3907).

BURDEN—20 E. 23rd (475-8790). "The Capitol in Albany," with photographs by Clift, Shore, Turner, Weaks; 9/3–26.

MALOU BUSSER/NIEK VERSCHOOR—Photographs by two Dutch artists, thru 9/14. Stokker-Stikker, 507 E. 6th (614-0148).

CERIGO—202 Ave. A (777-2579). Works that incorporate photography, by Carey, Dinter, Rohrbach; 9/4–28.

I.C.P. MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. 1 admission. "Remnants: The Last Jews of Poland," thru 9/27.

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Contemporary Israeli photography by Allon, Cohain, Ganor, Laor, Tal, others, in conjunction with ARTisrael, THE 1980's; 9/6–10/4.

LIGHT—724 Fifth (582-6552). "Midwestern Views," in photographs by Arndt, Fasman, McKinney; 9/9–10/4.

PUCHONG—36 Third Ave. (982-1811). Color photographs by Hernon, Kotsopriftis, Lark; thru 9/17.

BRUCE WEBER—Photographs taken during a two-month stay in Rio de Janeiro; 9/9–10/4. Miller, 41 E. 57th (980-5454).

ELIZABETH WINTER—Underwater photographs in black and white; thru 9/15. 20/20, 20 W. 20th (675-2020).

WOLF—30 W. 57th (586-8432). 19th-century photographs of East and West Coast landscapes and seascapes; 9/9–10/4.

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). 9/9–14, 16–21, 23–28, 30–10/5 at 7:30: Creative Time presents "The Memory Theater of Giulio Camillo." Tues. $10, Wed.–Thur. $12, Fri–Sun. $15.

P.S. 122—150 First Ave. (477-5288). 9/5–7 at 9: New works by Frank Conversano and Michael Galasso, Frey Faust, Cynthia Fraley-P., Tamara Jenkins. $7. 9/7 at 4: "Hothouse Improvisations" with Serge Gubelman, Joel Forrester, Denmon Maroney. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Video Artist: Carlos De Jesus; 9/8–10/23.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Curator's Choice: Plein-Air Pleasures; thru 9/8 . . . Joel-Peter Witkin: Forty Photographs; thru 9/22 . . . Celebration Textiles: Faces and Places; thru 12/1 . . . Starrett: City Within A City; 9/7–29 . . . Monumental Drawing: Works by Twenty-Two Contemporary Americans; 9/12–11/10.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . . Embroidered Ship Portraits; thru 9/7 . . . Hollywood:

Legend and Reality; thru 10/12 . . . Newcomb Pottery: An Enterprise for Southern Women; thru 10/19.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–9, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9) . . .Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21 . . . Works by Richard Long; 9/12–11/30.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Impressionist to Early Modern Paintings from the USSR: Works from the Hermitage Museum, Lenigrad, and the Pushkin Museum of Fine Arts, Moscow; thru 10/5 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . .Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Two x Nu: Paintings by a group of artists from Latin America; thru 9/30... Photographs of Puerto Rico at the Turn of the Century; thru 1/87... Hands on Craft; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . .The Vision of Ernie Kovacs; thru 9/4 . . .Rocky and Bullwinkle and Friends: A Tribute to Jay Ward; thru 9/18 . . . The Unseen Star Trek Pilot "The Cage;" thru 9/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 9/7 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Jose Ramon Sanchez: Works; thru 10/19.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7 . . . Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005).Wed.–Sun. 10–5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . Treasures of Botanical Illustration; thru 10/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 . . . History of the Paris Opera Ballet; thru 9/27.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7 . . . The Arnold and Seena Davis Collection; thru 11/16 . . .Paintings by Joe Giordano; thru 10/19.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec . . . Lithographs of Marine Artist John A. Noble; thru 9/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. . . On Freedom: The Art of Photojournalism; thru 9/28. . . From the Studio: Artists in Residence 1985–86, De Lawrence-Maine and Kerry Marshall; thru 9/28 . . . The Stone Churches of Ethiopia; thru 9/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . James Rosenquist: Paintings 1961–1985; thru 9/21 . . . Mechanical Illusions by Robert Cumming; thru 10/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Changing Likeness: Twentieth-Century Portrait Drawings; thru 9/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/9 at 10 & 2: Fine Jewels. On view from 9/5. **East,** 219 E. 67th St. (606-0400). 9/9 at 10: Furniture, Paintings, Rugs, and Decorative Objects. On view from 9/5.

DOYLE—175 E. 87th St. (427-2730). Next sale 9/10 at 10: Fine 19th-Century Furniture, Paintings, and Decorations. On view from 9/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/9 at 10:15 & 2: Sotheby's Arcade Auction: Furniture, Decorations, and Rugs. On view from 9/4.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, September 3

B. ORSON, with a woodwind trio. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

DEBORAH VOWLER, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

MARK SHANE—Dixieland by a 7-piece group. World Trade Center, Fountain Plaza, at 12:15. Free.

QUEENS SQUARES—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

Thursday, September 4

KEN KESEY AND HIS THUNDER MACHINE BAND—The program also features the writer reading from his new book. Town Hall at 8. $8.

MOZART ON FIFTH—Music by Mozart, Bizet, Verdi, and Rossini for clarinets, saxophones, and flutes. Trinity Church, Broadway and Wall St., at 1. Free.

JOEL KAYE, neophonic music by a 25-piece group. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

DEBORAH BURTON, pianist. Works by Ligeti (two N.Y. premieres), Thomson, Rzewski, Albright, Bolcom. Lincoln Center Library and Museum of Performing Arts at 4. Free.

MANNES SCHOOL STUDENT TRIO—Classical music for brass. Bryant Park, behind the Library, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

RAY BECKENSTEIN—Classical music by a 4-piece group. Steps of City Hall, between Park Row and Broadway, at noon. Free.

BARRY BRYSON AND THE DIXIE FOUR—1 Dag Hammarskjold Plaza, 47th St. between Second Ave. and Third Ave., at noon. Free.

CROSSING POINT, led by Richard Reiter. Jazz, rock-funk sounds. Vietnam Veterans Plaza, Coenties Slip and Water St., at 5:15. Free.

BARGEMUSIC—Violinist Mark Peskanov, pianist Shigeo Neriki, cellist Peter Wiley. Beethoven's Sonata in a, Op. 23, and Sonata in g, Op. 5, No. 2; Mendelssohn's Piano Trio in d, Op. 49. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

JOHNNY MURPHY AND THE CLUBMEN—Irish music and dance. Thomson Hill Park, Greenpoint Ave. and 43rd St., Queens, at 7. Free.

SUMMER JAZZ AT HUDSON RIVER MUSEUM—Luther Johnson & the Magic Rockers. 511 Warburton Ave., Yonkers, N.Y. (914-963-4550), in the Courtyard at 8. $4, under 12 $1.

Friday, September 5

NEW YORK PHILHARMONIC, Leonard Bernstein conductor, with young conductors Michael Stern, Michael Morgan, and Michael Barrett. Beethoven's "Leonore" Overture No. 3; Strauss's *Till Eulenspiegel's Merry Pranks*; Ravel's *Daphnis et Chloe,* Suite No. 2; Shostakovich's Symphony No. 6. Avery Fisher Hall at 8. $8–$15.

ELODIE LAUTEN—Original compositions. Danse Mirage Theater, 153 Mercer St. (219-3177), at 8. $7.

JOHN SHAW QUINTET—Original jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

MAKING WAVES—Series of performances on the Staten Island Ferry. The Cremona String Quartet plays light classical music; Mozart on Fifth goes from classical to pop with a banjo and woodwinds; Holly Fairbank & Dancers perform site-specific modern dance. From Manhattan: on the 5:45 and 6:45 ferries; from Staten Island: on the 6:15 and 7:30 ferries (718-447-4485 for information).

JUANITA FRANKLIN AND GROUP—Jazz. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

PETER SERKIN, pianist. Friends of the Arts Beethoven Festival. Program includes the "Diabelli" Variations. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $12.50 and $15 in tent; lawn, $7.50.

Saturday, September 6

NEW YORK PHILHARMONIC—See 9/5.

ANITA BAKER, with The Controllers. Radio City Music Hall at 8. Sold out.

SOLISTI NEW YORK, with bass John Ostendorf, pianist Caroline Stoessinger. Dvorak 145th-birthday concert. Dvorak's Quintet, Op. 77; *Love Songs,* Op. 83; Quintet for Piano and Strings, Op. 81. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

S.N.U. SYMPHONY ORCHESTRA, David Yun conductor; violinist Wharim Kim, cellist Kyung Won Lim, pianist Joon Cha Kim, baritone Myung Yong. Beethoven's Triple Concerto; arias by Mozart; Beethoven's Symphony No. 8. Merkin Concert Hall at 9. $15.

STEEL PULSE—Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, $12.50 in advance.

KISHORE AND ASHA BHOSLE, with R.D. Burman. Indian show. Madison Square Garden (564-4400), at 7:30. $10–$100.

HABANA ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

ELODIE LAUTEN—See 9/5.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—Riverside Jazz Ensemble, with standards and originals. The Market at Citicorp, Lexington Ave. and 53rd St., at 1:30. Free.

MAKING WAVES—Aboard the Staten Island Ferry. The Manhattan Woodwind Quintet plays classical music for clarinet, flute, bassoon, and horn; Olu Dara and the Natchezsippi Band, with blues and new jazz. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries.

WATERLOO POPS—Waterloo Village, near Stanhope, N.J. (201-347-4700). At 8: Charley Pride. $15, $18.50.

DOUBLE IMAGE MALLET DUO—David Friedman and Dave Samuels on vibraphone and marimba. Inter-Media Art Center, 370 New York Avenue, Huntington, L.I. (516-549-9666), at 9. $15.

ORCHESTRA OF ST. LUKE'S, Julius Rudel conductor. Friends of the Arts Beethoven Festival. "Leonore" Overture No. 1; Dances; Symphony No. 3, "Eroica." Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $15, $17.50 in the tent; $7.50, lawn. Today and Sun., between 11 and 5, continuous and simultaneous concerts around the Arboretum; daytime admission, $10 a day or $15 for both.

Sunday, September 7

VIENNA 1900: A FESTIVAL OF MUSIC—First in a new series designed as a complement to the Museum of Modern Art's "Vienna 1900" exhibition, in the museum's Titus I Theater. Works by Mahler, Schoenberg, Schmidt, and Marx will be performed by violinists Felix Galimir and Hiroko Yajima, violist Jaime Laredo, soprano Lucy Shelton, flutist Carol Wincenc, pianist Joseph Kalichstein, cellist Sharon Robinson, clarinetist Michael Webster. 11 W. 53rd St. (708-9400), at 8. $20, $25.

ANITA BAKER—See 9/6. $17.50, $20 if available.

ELLIOT ROSOFF, violinist, with pianist James Gemmell. Leclair's Sonata in D; Beethoven's Sonata No. 7; Karen Khachaturian's Sonata in g (N.Y. premiere); Saint-Saens's Introduction and Rondo Capriccioso. Merkin Concert Hall at 3. $8.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; pianist Ruth Laredo, trumpeter Michael Mossman. Telemann's Trumpet Concerto in D; Haydn's Symphony No. 47; Bach's Brandenburg Concerto No. 2; Mozart's Piano Concerto, K. 449. Lincoln Center Damrosch Park, at 8. Free.

DORA SCHWARZBERG, violinist/**GERALD RANCK,** harpsichordist. Sonatas and solo harpsichord works in the opening concert of the Bach-Handel Festival. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—Music for flute and piano, by Bach, Debussy, Vivaldi. The Market at Citicorp, Lexington Ave. and 53rd St., at 4. Free.

THE ACAPELLERS—A family program, with Lisa Herman, Millie Whiteside, Libby McLaren. SummerStage, the Mall in Central Park at 72nd St. off Fifth Ave., at 1. Free.

MAKING WAVES—Performances aboard the Staten Island Ferry. Elwood Bunn's Country Jubilee. From Manhattan: on the 2 and 3 p.m. ferries. From Staten Island: on the 2:30 and 3:30 ferries.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 9/4. Today at 4.

WILLIAMSBURGH ALL-STARS—Open jam session. Williamsburgh Music Center, 367 Bedford Ave. (718-384-1654), Brooklyn, at 4. $5.

WATERLOO POPS—See 9/6. Tonight at 7: Joan Baez. $12.50, $15.

BEETHOVEN FESTIVAL—See listing for Orchestra of St. Luke's, 9/6, above. Today, 11–5 programs only.

Monday, September 8

ISRAEL PHILHARMONIC, Zubin Mehta conductor; violinist Pinchas Zukerman, cellist Yo-Yo Ma. Brahms's Concerto in a for Violin and Cello; Holst's *The Planets.* Avery Fisher Hall at 8. $18–$35.

YURI MEYROWITZ, pianist (N.Y. debut). Works by Scarlatti, Beethoven, Berg, Stravinsky. Merkin Concert Hall at 8. $8.

EURYTHMICS, with Jean Beauvoir. Music on Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15, in advance $12.50.

ROBERTA RUST, pianist. Music of Debussy, Bartok, Beethoven. Trinity Church, Broadway and Fulton St., at 1. Free.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—Pianist Polly van der Linde, violinist Mark Zaki. Bach, Telemann, Dvorak, Mozart, Bartok. The Market at Citicorp, Lexington Ave. at 53rd St., at noon. Free.

NEW YORK CHAMBER ORCHESTRA—Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:15. Free.

BABY CONSUELO AND PEPEU GOMES—U.S. debut of the Brazilian entertainers, with their band. Town Hall at 8. $13–$25.

AVENTURA—Latin music of today. Vietnam Veterans' Plaza, Water St. and Coenties Slip, at 12:15. Free.

PERRY COMO, with Scott Record. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). Through Sun. Tonight, at 8; $25.

Tuesday, September 9

EURYTHMICS—See 9/8.

BRUCE NESWICK, organist. Music by Whitlock, Bach, Messiaen, Sowerby. Trinity Church, Broadway at Wall St., at 12:45. Free.

BABY CONSUELO AND PEPEU GOMES—See 9/8.

JOEL KAYE—Neophonic music by a 25-piece group. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

THE DIXIE PEPPERS—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BILL CONWAY'S SWING EXPRESS, with Serena Dance Theater. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

TONE KWAS—Classic jazz by a big band. Bryant Park, Sixth Ave. between 40th–42nd Sts., at 12:30. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

PERRY COMO—See 9/8.

Wednesday, September 10

ROBERTA RUST, pianist. Works by Debussy, Bartok, Berg, Villa-Lobos. Merkin Concert Hall at 8. $8.

MILLETTE ALEXANDER/FRANK DAYKIN, duo-pianists. Works by Beethoven, Dvorak, Debussy, Poulenc. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

R. ADLER—Music by a chamber orchestra. CUNY Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

CYNTHIA CAGGIANO/MADELEINE BLOOM, pianists. Music for piano, four hands. Federal Hall, 26 Wall St., at 12:30. Free.

BETH SUSSMAN, pianist. Ragtime music. Market at Citicorp, Lexington Ave. and 53rd St., at 5. Free.

PERRY COMO—See 9/8.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. Through 9/7: Romberg's *The New Moon,* Coleman conducting. 9/2, 4 at 8; 9/6 at 2, 9/7 at 1: Telese, Campana, Costa-Greenspon, Gaines, Thomsen, Isaac. 9/3, 5, 6 at 8, 9/7 at 7: Munro, Campana, Costa-Greenspon, White, Cousins, Isaac. Tue., 9/9, at 8: Gounod's *Faust,* Siciliani conducting; Esham, Hadley, Dworchak. 9/10: no performance. 9/11 at 8: Puccini's *Madama Butterfly,* Keene conducting; Davis, Shaulis, Richard Burke (debut), Fazah. 9/12 at 8: Mozart's *Le Nozze di Figaro,* Wolff conducting; Hynes, Mills, Bunnell, Link, Parcher, J. McKee, Siena. 9/13 at 2: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; Dobish, Garrison, Stone, Nim. 9/13 at 8: Gounod's *Faust;* Siciliani conducting; Esham, Hadley, Dworchak. 9/14 at 1: Bizet's *Carmen,* Keene conducting; Eckhart, Golden, Theyard, McFarland. 9/14 at 7: Bellini's *Norma,* Pallo conducting; Winifred Faix Brown (debut), Marsee, Grayson, Clark, Eric Halfvarson (debut).

Other

LIGHT OPERA OF MANHATTAN—Through 9/7: Gilbert and Sullivan's *The Mikado.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

VIENNESE DELIGHTS—An evening of operetta, with soprano Paulette McLeod and two pianists. Selections from Strauss, Lehar, Zeller, and others. Lincoln Center Damrosch Park, 9/12 at 8. Free.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/14, 21 at 3. $16, $18.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—An operatic concert by faculty and students of the Voice Department. The Market at Citicorp, Lexington Ave. and 53rd St. 9/3 at 1:30; 9/4, 5 at noon. Free.

DANCE

Moiseyev Dance Company

METROPOLITAN OPERA HOUSE—September 2–14. Tickets $12.50–$50. Tues.–Sat. at 8:30 (opening night, 7:30); Sun. at 2 and 7. "Yesterday and Today," many dances that include an American premiere, and "Night on Bald Mountain," to Mussorgsky's music and Ukrainian folksongs, also a U.S. premiere.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—Opening of the fall season: The Vanver Caravan in "Full Circle," with dancers, musicians, and puppeteers. 9/11, 12 at 8; 9/13 at 2 and 8; 9/14 at 2. Riverside Drive at 120th St. (864-2929). $7.50.

Other

DOWNTOWN DANCE FESTIVAL—9/2: Battery Dance Company. 9/3: Footworks. 9/4: Mary Anthony Dance Theater/Phoenix. 9/5: New Dance. Chase Manhattan Plaza, Nassau and Liberty Sts., all at 12:15. Free.

MAKING WAVES—Series of peformances aboard the Staten Island Ferry. See Concerts, 9/5, above for dance this weekend.

NEW DANCE—9/3: Blondell Cummings, a modern-dance program/Cydney Wilkes and others. 9/4: Stephen Petronio and Dancers/Sarah Skaggs and Dancers. Central Park SummerStage, bandshell on the Mall, mid-park at 72nd St. Both at 6. Free.

NEW YORK THEATRE BALLET—With Bill Spilka's Salsa Kings. Bell Plaza, Sixth Ave. and 42nd St. 9/2 at noon. Free.

OUT-OF-TOWNERS—Annual series. Los Trios Ringbarkus, from Melbourne, Australia. Performance group. Phone for schedule. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $7.

ROTUNDA ARTS FESTIVAL—Riverside Park Rotunda, 79th St. 9/2 at 7: Mirmdance, modern dance by Miriam Hertzson. 9/6 at 4, 9/7 at 8: Edith Stephen Dance Connection. Free.

SERENA DANCE THEATER, with Bill Conway's Swing Express. Bell Plaza, Sixth Ave. and 42nd St. 9/9 at noon. Free.

TURTLE BAY MUSIC SCHOOL 60TH-BIRTHDAY CELEBRATION—9/7 at 1:30: Original choreography by faculty members Paul Geldston and Oliver Prezant. 9/9 at noon: Students of the Isadora for Children and Isadora for Adults programs in "Isadora at the Atrium," works by Duncan to Chopin and Schubert, plus student works; with pianist Bill Schwartz. The Market at Citicorp, Lexington Ave. and 53rd St. Free.

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OTHER EVENTS

OUTDOOR DIVERSIONS this week begin 9/3, with Bryant Park's annual **Chess Exhibition,** on the Great Lawn behind the Public Library, off Sixth Ave. and 40th–42nd Sts., from noon to 3. Five international Grandmasters will play 25 simultaneous games against 125 competitors, including some very young enthusiasts, until "checkmate" is reached. For last-minute availability of a playing slot, phone 719-4204 or 983-4142 . . . 9/7 is the date when all roads lead to Third Ave., between 14th and 34th Sts., for the **TAMA Fair,** being staged for the 11th year by the Third Avenue Merchants' Association. Restaurants and cafes, boutiques and institutions like Con Ed and Gramercy Park Dental, will be out in force, with all kinds of merchandise and informative displays, and of course there'll be out-of-neighborhood vendors with their crafts and collectibles, and free entertainment, too. Hours are 11–6, and the rain date is the following Sun. . . .Arts and crafts in the outdoors include the **Washington Square Outdoor Art Exhibit,** on the second of its three weekends in the streets of the Village below 14th St., around the Square and south of it, from noon to after dusk. And in Brooklyn, there are two al fresco art shows, both 9/7: along **Emmons Ave. in Sheepshead Bay,** near Sheepshead Bay Rd., noon–8, with art, crafts, sculpture, photography. Also **Ocean Artway,** on Ocean Pkwy. between Ditmas Ave. and Cortelyou Rd.—arts, crafts, sculpture, even children's entertainment and the Waldo Park Brass Players; noon - 6 . . . The **Autumn Crafts Festival** at Fordham University Plaza, 62nd St. at Lincoln Center, continues this weekend, 9/6, 7, 11–6. Ceramics and textiles, glass and leather, and lots of crafts demonstrations both days . . . The **Renaissance Festival,** at Sterling Forest in Tuxedo, N.Y., off Rte. 17N across the Hudson, continues on weekends through 9/21 (in our last issue, we mistakenly had the fair closing Labor Day—sorry). 11–6; adults $9.50 Sat., $10 Sun.; children 6–12 $3.75.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri. Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

WORDS FROM THE WISE, on a variety of subjects, can mean some fun as well as a learning experience. The **New School for Social Research's university open house** invites "dedicated *dilettantes*" as well as "serious prospective-degree students" a chance to find out about all kinds of courses and programs available this fall. Packed into two hours, 6–8 on 9/3, will be demonstrations, panel discussions, screenings, workshops, and more, on such topics as calligraphy and fashion illustration, interviewing skills and liberal studies in Post-modernism. It's at the school, 65 Fifth Ave. at 14th St. . . . Al Ubell, who is the Chief Inspector of Accurate Building Inspectors, will walk you through the house-inspection process, from cellar to attic, covering walls, windows, chimneys, heating, etc., during his talk at the Donnell Library Center, 20 W. 53rd St. Date is 9/8, 6–7:30, and it's free, hosted by the **Brownstone Revival Committee** of New York City (561-2154) in the first program of a lecture series . . . It's the season for **canning and preserving,** and you can pick up some safety and culinary tips during a program at Staten Island's Clay Pit Ponds State Park Preserve, where you'll get to can a vegetable or two. Registration required, although it's free (718-967-1976), and the date is 9/7, 1–3 . . . A free **Health Fair,** 9/6, 7, noon–5, at the Wholistic Health Center in Manhasset (516-627-0048), focuses on improving health and minimizing risks. There will be demonstrations in martial arts, lectures on nutrition and stress management, information on giving up smoking, and more. Address is 50 Maple Place, and it's free.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thur. 11–6; Fri. and Sat. 11–8. $4.25; under 12, $2.75.

ENTERTAINERS ON LAND AND SEA—The final **Musicruise** of the summer sails 9/6, with The Manhattans aboard as the evening's music-makers. The seagoing stage is the Hudson River Dayliner, which sails from Pier 81, 41st St. and Twelfth Ave., at 9; board at 8 and return at midnight; $22.50, $20 in advance (Ticketron, 299-4444, is one outlet) . . . **"Kiddush,"** a play that explores contemporary Israeli society, will be performed in Hebrew by the Cameri Theater of Tel Aviv at the 92nd Street Y on Lexington Ave., 9/4 at 7. $25 admission will benefit the Hebrew Language and Culture Association (581-5151) . . . **Showstoppers!,** a cabaret performance, will be given in aid of St. Vincent's Hospital's Supportive Care Program. The date is 9/8 at 8, at the Orpheum Theater, Second Ave. at 8th St. Cast members of some incoming musicals as well as players from *Little Shop of Horrors* and *Beehive* will perform, and you'll also see Kaye Ballard, Marvin Hamlisch, Joe Raposo, Dolores Gray, Edward Albee, and more. $35 and $50 (354-2040) . . . The Mettawee River Company will perform outdoors on the Choristers Green at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). Their play is **"Papyrus,"** based on an Egyptian folk tale and done with music and masks; dates are 9/5, 6, 7 at 7:30; free.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30; Sat. and Sun. at 1, 2, 3, 4. $3.75; children to 12, $2.

TOURS

NEW YORK WALK-ABOUT—Upper New York Bay, "Islands by the Sea"; 9/7 at 2, meet on N.W. corner of Whitehall and Water Sts. . . . **Lower East Side,** "Home of the Immigrants"; also 9/7, at 11 a.m. or 2 p.m., meet on S.W. corner of Chrystie and Grand Sts. (582-2015 weekdays; 914-834-5388 weekends or evenings). $5.

THE NEW MADISON AVENUE—Shops, galleries, fashion, with Adventure on a Shoestring (265-2663). 9/6 at 12:30, meet on N.W. corner of 59th St. and Madison Ave. $5.

HISTORIC BROOKLYN HEIGHTS—A walk with Pace U.'s Joe Hores (488-1664), starting with a walk across Brooklyn Bridge. 9/7 at 2, meet on Pace's front steps, across from City Hall, adjacent to Park Row. $4.

PARK SLOPE—"The Grandeur of Brooklyn," a walk with the Museum of the City of New York (534-1672). 9/7 at 1:30, meet at the Grand Army Plaza Memorial Arch, for a look at residences and churches, ending at the Montauk Club for refreshments. $10.

BRYANT PARK—"Once Around the Park." 9/4 at 12:30, meet at the flower market, S.E. corner of Sixth Ave. and 42nd St., for a look at the park's sculpture and history. Free.

CENTRAL PARK—9/7, the Central Park skyline. Meet at 2, at the N.W. corner of the Sheep Meadow, 67th St. and West Drive . . . Every Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere, 79th St., at 3 and winds up at the Dairy. Free.

FLOYD BENNETT FIELD, in Jamaica Bay, once known as Barren Island. 9/7 at 10:30 a.m., meet at Field entrance. Take a hat, water, and bread. With the Shorewalkers of New York (241 W. 97th St., N.Y. 10025). $3.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watrcress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to take, and a few rules. 9/6, Alley Pond Marsh, Queens. 9/7, Central Park. Free.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

BATTERY PARK—A one-hour tour with the Urban Park Rangers. 9/1 at 1, meet at Castle Clinton, and learn about this structure and other monuments to past and recent history. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the East Village.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Woodland nature walks; Wed. and Sat. at 10 a.m. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.–noon. Free.

SOUTH STREET SEAPORT MUSEUM—On alternate Thurs., an early-morning walk around the Fulton Fish Market, at its busiest hour, from 6 (669-9416 to reserve); $12, including a chowder breakfast to wind up . . . Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434); $7 and $5 at the pier. Or go for a sail on the schooner *Pioneer*, through 9/14 (669-9416); $10–$20 . . . Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship *Wavertree*, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse at Pier 16; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sat. and Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends through Oct., included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also city walks: 9/6, a guided walk in the New York Botanical Garden, Bronx; at 1 or 3, unless temperature is in high-90s, meet at Mosholu Gate (924-7486), to see the rock garden, the native-plant garden, the rose garden, and more; $2.50 extra admission to the Conservatory . . . 9/7 at 9 a.m., meet at L.I.R.R. information kiosk in Penn Station, to take 9:30 train to Oyster Bay (fare about $8) for a visit to Planting Fields Aboretum (4 miles to and from station, $1.50 admission (924-7486).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). Also, city walks: 9/6 at at 1, meet at Bergdorf Goodman, Fifth Ave. and 58th St., for a walk in lower Yorkville and the "Silk Stocking" district. $1. 9/7 at 1, meet at Grand Central Terminal upper-level information booth, for a walk around the Midtown East Side—Murray Hill, Tudor City, Sutton Place, etc. $1 (737-0016).

SPORTS

TENNIS—U.S. Open, at the National Tennis Center (Flushing, Queens; 718-271-5100)—Through 9/7: The top-ranked players of the world are competing in this Grand Slam event. Day sessions: 9/1–9/6 starting at 11 a.m., and 9/7 starting at noon; evening sessions: 9/1–9/4 starting at 7:30 p.m. All day sessions are sold out. Evening-session prices at press time: 9/1 ($9, $11), 9/2 ($9), and 9/3 ($18). The evening session of 9/4 is sold out. Call for further ticket information.

BASEBALL—Mets (Shea Stadium, Flushing; 718-507-8499): 9/1 at 1:35 and 9/2, 9/3 at 7:35 vs. San Francisco; 9/5 at 7:35, 9/6 at 2:20, and 9/7 at 1:35 vs. San Diego; 9/8–9/10 at 7:35 vs. Montreal. $4–$9.50.

HARNESS RACING—Roosevelt Raceway for the summer-fall meeting, through 11/1 (516-222-2000). 9/2 at 8 p.m.: New York Sire Stakes No. 26—two-year old filly pace. Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. A parking fee is required.

HORSE RACING—Belmont for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 9/1, Jerome Handicap; 9/3, Hudson Handicap; 9/6, Maskette; 9/7, Manhattan Handicap; 9/10, Astarita.

BASKETBALL—The Lee Challenge of Champions: Basketball enthusiasts will have the opportunity to meet New York Knickerbockers' Kenny Walker and see nearly 400 of New York City's top basketball players in this five-borough tournament. The tournament will consist of four eight-team divisions: girls age 15 and under; boys 15 and under; girls 18 and under; and boys 18 and under. Preliminary and semifinal events will be held 9/5 and 9/6, 9 a.m.–5 p.m. at the following locations: **Manhattan**—Colonel Young Playground (144th St. and Lenox Ave.); **Queens**—Hoffman Playground (Queens and Woodhaven Boulevards); **Brooklyn/Staten Island**—St. John's Recreation Center (1251 Prospect Ave.); **Bronx**—Haffen Playground (Gunther Ely and Hammersly); Finals will be held 9/13, 9 a.m.–5 p.m. at Rucker Playground (155th St. and 8th Avenue). Kenny Walker will present the awards after the final game. Spectators are welcome, free. Call 212-563-8054 or 212-765-4215 for further information.

STEPS—Back to Work Run 9/7 at 10 a.m. (open to all ages and paces): Over 2,000 runners are expected to run in this 4-mile event, sponsored by the New York Road Runners Club, through Central Park. Begins and ends at 90th St. and Fifth Ave. Call New York Road Runners Club, 860-4455, for further information. $7 (NYRRC members), $9 (non-members).

CHILDREN

13TH STREET REPERTORY COMPANY (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1; "The Snow White Show" Sat. and Sun. at 3. $3.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "The Three Little Pigs" at 1:30 and "Cinderella" at 3, Sat. and Sun., 9/6–11/23. $5.

OTHER EVENTS

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1: "The Funzapoppin' Magic Show." $3.95.

STORY HOUR at Eeyore's, 12:30 p.m. at the Madison Ave. store (81st St.; 988-3404), every Sun. starting 9/7. Free.

LINCOLN CENTER OUT-OF-DOORS: 9/1, Clown Theater Day: at noon, clown parade; at 1, Todo Flamenco (Spanish dancers), Serious Foolishness (jugglers), and Calypso Tumblers (acrobats); at 2, clown workshops with John Towsen and Jan Greenfield; at 3, Murph the Physical Comedian; at 4, "The Best of the New Clown Shorts," by Wellington Santos; at 5, "New England Clown Chowder," with juggling, storytelling, and mime; at 8:15 p.m., "Creature From the Blue Zaloom," with Paul Zaloom. Free.

PUSS IN BOOTS presented by Arena Players, at Second Stage (296 Route 109, East Farmingdale; 516-293-0674). Children can enjoy the classic tale of Sir Boots' heroic adventures where good triumphs over evil. Every Sat. and Sun. through 9/21 at 1 p.m. $4.

FAIRY TALES AND FABLES, a musical. Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Sat. and Sun. at 1 and 3, 9/7–9/29. $4.

CITY OF NEW YORK PARKS AND RECREATION—At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 9/6 at 11: "The Old Man Is Right," performed by Billie Ballou; children of all ages can enjoy a different story each week every Sat. at 11 (through 9/30). Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe. Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—The Kids Project, a puppet show designed to teach non-disabled children about various disabilities will be performed at several branches. 9/2 at 10 a.m.: **East Flatbush** branch (9612 Church Ave., Brooklyn; 718-498-0033) . . . 9/2 at 1: **Canarsie** branch (1580 Rockaway Pkwy., Brooklyn; 718-257-2180) . . . 9/3 at 10 a.m.: **Spring Creek** branch (12143 Flatlands Ave.; 718-649-0020) . . . 9/3 at 1: **Eastern Parkway** branch (1044 Eastern Pkwy.; 718-756-5150) . . . 9/4 at 10 a.m.: **Highlawn** branch (1664 W. 13th St.; 718-837-1700) . . . 9/4 at 1: **Flatlands** branch (2065 Flatbush Ave.; 718-252-6115 . . . 9/5 at 10 a.m.: **Bay Ridge** branch (7223 Ridge Blvd.; 718-748-3042) . . . 9/5 at 1: **Sunset Park** branch 5108 Fourth Ave.; 718-439-8846). Free.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free (except studio workshops).

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 9/15. Adults, $4; seniors, $3; and children, $2. Hours: 10–6 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—9/4 at 6 p.m.: Family Night presentation, including "More Than Movies," and "Collection Connection"; 9/7 at 12:45: "Hand Talk—Learning Sign Language." Daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 9/7 at 1 and 3: "Panorama Pop-up"—Skyscrapers, bridges and historical landmarks will be rediscovered as participants construct three-dimensional pop-ups of the New York City skyline. 50 cents. Tue., Thu., and Fri. 10–5; Sat. and Sun. 12–5:30.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

● *Lower New York*

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili relleno, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster *neptune.* L Tues.–Fri. *noon–3:30.* Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. *noon–3.* D Mon.–Fri. *3–midnight,* Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, *salmon fillet with three caviars in lemon* butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. *Continental. Spcls: saucisson l'ail en brioche,* scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. *noon–midnight,* Sat. *to 1 a.m. Strolling guitarist* Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St., 732-5555. Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. *Jazz nightly. Free D parking.* **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. *Italian. Spcls: Auntie's anti-pasto, penne* with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexi*can/California style. Spcls: snapper Acapulco, rellenos* del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs.

3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–

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24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 5–11, Sat. to 11:30. Closed Sun. **(I-M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. Ent. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I-M)** **AE, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HAM HEAVEN—8 W. 38th St., 719-2136. Casual. American. Spcls: mountain pie, ham & sweet potatoes, garden salad, crab & shrimp salad. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–4. D Mon., Tues., 5–9, Wed.–Sat. to 10. Ent. Mon.–Sat. **(M)** **AE.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11. Private parties for 8–200. Closed thru 9/7. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed thru 9/8. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M–E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri.

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11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAROLINA—355 W. 46th St., 245-0058. Dress opt. American. Spcls: barbecue ribs, crabcakes, penthouse chili. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 3:30–8. Late B Sun. 11:30–3:30. Private parties for 30–40. **(M)** **MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.--Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11.

Ent. Tues.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi

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CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PETROUCHKA—435 E. 86th St., 876-3800. Casual. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Mon.–Sat. 6–11. S Mon.–Sat. 9–4 a.m. Private parties for 150. Ent. Closed Sun. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, fillet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry; fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.--Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

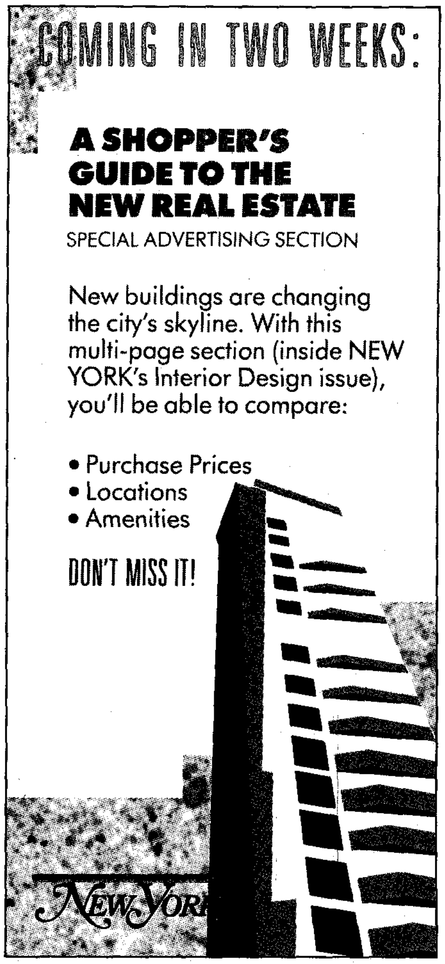
QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with cr:theeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/4, Ross Patterson Trio. 9/5,6, Barry Harris Trio. 9/7, Bonnie Singer Trio. 9/8, Steve Rowan Trio. 9/9, Art Lillard Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 9/7, Paquito D'Rivera Quintet & Makoto Ozone Trio. 9/8, Don Sickler All Stars with Harold Vick, Richard Wyands, Santi Debriano, Ben Riley. 9/9–14, John Blake; Didier Lockwood; Michal Urbaniak. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 9/5, Urban Blight; Joy Askew. 9/6, Maynard Ferguson's High Voltage; Henry Butler. 9/9, The Nails. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/6, pianist Stanley Cowell with Red Mitchell on bass. 9/7, Red Mitchell with John Campbell on piano. 9/8–13, pianist Kirk Lightsey with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Every Wed. from 7:30–11:30, jazz-violinist Linda Fennimore. **AE, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 9/5,6, John Richmond Trio. 9/7, Joshua Breakstone Trio. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 9/7, jazz-singer Carrie Smith. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. 9/9–14, The Chico Freeman Quintet. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 9/6, Swamp Cats. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 9/7, Noel Pointer. 9/8, Les Paul Trio. 9/9–14, Billy Cobham. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 9/6, jazz-singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. 9/8–13, Alexandra Cortese. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 9/3,4, Chuck Fowler. 9/5,6, Dom Salvador Duo. 9/7, Amina Claudine Meyers. 9/8, Bryan Wells. 9/9–13, Jack Wilson and Boots Maleson. **Upstairs:** 9/5 at 8, Lame' Back to Back, followed by the Charlie Smalls Show at 10, and the Sam Smith Show at midnight. 9/6 at 8, The Rick Stanley Show, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 9/3–6, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Rick Crane on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/4,11 at 8:30, Rettadel Tupper. 9/5 at 8, Nalyn Russo with pianist Dick Riddle; singer Rod Wayne at 10:30. 9/8–10 at 8, Helen Gallagher in *Tallu Tonight!* **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30. Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 9/6,9–13, pianist Ray Gallon with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/6, Jackie Cain and Roy Kral in *An Evening with Alan Jay Lerner,* nightly at 9:30 & 11:30, except Sun. 9/9–10/5, pop-jazz singer Mel Torme. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 9/3, The Fusionaires. 9/4, Sports with Ed Walsh, Rob Wallis, Ralph Perucci, Hugh Mason, Vinnie Della Rocca & Peter Cannarozzi. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 9/3,4 at 8:30 & 10:30, 9/5,6, at 9 & 11, Kim Shaw. 9/8 at 8:30, singer Celia Tackaberry. 9/9 at 8:30, singer Terri Cerrito. **AE MC V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/5, Weather Update and Mahavishnu Orchestra with John McLaughlin. 9/6, Mosquitos; Sussman-Lawrence; Cucumbers. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 9/7, McCoy Tyner. 9/8, Gil Evans' Orchestra. 9/9–14, Dave Holland Quintet with Kenny Wheeler, Julian Priester, Steve Coleman, Marvin 'Smitty' Smith. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 9/6, saxophonist-singer Fostina Dixon and her Band "Winds of Change," plus comedian Vincent Cook, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 9/9–13, Marlena Shaw. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/3, Elliott Murphy & Band. 9/4, Silos. 9/5, Buster Poindexter and the Banshees of Blue. 9/6,Loup Garou Zydeco. 9/7, Karen Lee. 9/8, Lefty/Jr. X's Nightmare. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/8, Tito Puente and his Latin/Jazz Ensemble; The Roland Vazquez Band with guest soloist Dizzy Gillespie. **The Terrace:** Nightly, except Mon., Junior Mance/Marty Riviera Duo. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 9/5, Jim Hall Trio with Steve Laspina, Akika Tana. 9/9–14, Sphere featuring Charlie Rouse, Kenny Barron, Buster Williams and Ben Riley. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 9/7, Percy France and Rhythm and Jazz,with guest singer Keisha St. Joan on 9/5,6. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 9/7, The Tommy Flanagan Trio with George Mraz and Al Foster. 9/9–14, The Donald Byrd/Jimmy Owens Quintet. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 9/6,8–13, pianist Ray Bryant with Jimmy Rowser on bass. 9/7, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/3, The Byrds; Nick Seeger. 9/4, Ben Vaughn Combo & The Raunch Hands. 9/5,6, The Fleshtones & The Campers. 9/8, Willy Deville & The Uptown Horns. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 9/7, comedian Charlie Barnett, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. 9/9–14, Rita Rudner. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/7, comedians Dwayne Cunningham, Steve Rizzo, Hiram Kasten, Danny Curtis, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 9/8–14, Randy Hyten, Chance Langton, Bill Sheft, Hiram Kasten and Danny Curtis. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 9/3, magician Imam and comedian Terry Day. 9/4, magician Torkova and Terry Day. 9/5,6, magician/comedian George Schindler and comedian Keith Thomas. 9/9, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 9/7, Mario Cantone, Sam Greenfield, Rhona Hansome, Thurs.–Sun. at 9, with an extra show Fri. & Sat. at midnight. 9/9–14, Richard Jeni, Larry "Bubbles" Brown, Lank & Earl. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Doner Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 9/13, singer Michelle Celli and the Wayne Sabella Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

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S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 9/3, Mongo Santamaria & Duduka Fonsecas Brazilian Jazz All-Stars. 9/4, Charlie's Roots Orchestra & King David Rudder. 9/7, "Brazilian Independence Day Celebration" featuring Paralamas Do Sucesso. 9/9, Beaver Harris 360° Experience with Candido. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m., (weather permitting). **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Wed.–Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.–Sat. at 6:30 . . . Thru 9/6, Helen Schneider in *A Flapper's Folly,* Tues.–Sat at 9 p.m . . . 9/9–20, Rita Gardner with Buddy Barnes in *Say It With Music,* Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 9/8 at 8, The Elizabeth Bracken Hour with special guest Wallace Norman. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/3 at 8, singer-pianist Phillip Mamanworth. 9/4 at 8, singer Roger Brown. 9/5,6 at 11,9/7 at 8, Int'l. Bagman - musical revue. 9/9 at 8, Phillip Namanworth. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St., 715-6929. **Barbizon Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.—Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.–Fri. from 9:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Fri. from 7–11 p.m. **AE, CB, DC, MC, V.**

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BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.–Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.–Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Sept. 3

3:00/WNCN—Haydn: Piano Trio in e; **Liszt:** *Reminiscences de Norma.*

WNYC—Bacon: *Dickinson Songs.*

4:00/WQXR-AM/FM—Handel: Organ Cto #3 in B-Flat, Op. 7.

5:00/WNCN—Nebra: Sonatas for Harpsichord; **Chopin:** Barcarolle in F-Sharp, Op. 60.

6:00/WNCN—Carpenter: *Krazy Kat;* **Vivaldi:** Cto for Flute, 2 Violins & Continuo in G.

7:03/WQXR-AM/FM—Rodrigo: Three Spanish Pieces; **Mozart:** Harpsichord Cto in E-Flat.

8:00/WNCN—Schumann: Fantasiestucke, Op. 12; **Bach:** Cto for 3 Harpsichords in C.

WNYC—The Tchaikovsky Competition. Part 1 of a six-part series.

8:05/WQXR-AM/FM—Shostakovich: "Festive" Ov; Piano Cto #1 in c.

9:00/WNCN—Haydn: Piano Trio in D; **R. Strauss:** *Death and Transfiguration.*

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., Sept. 4

3:00/WNCN—Rachmaninoff: Preludes, Op. 23; **Bach:** Brandenburg Cto #5 in D.

WNYC—Erb: *Prismatic Variations;* **Starer:** Annapolis Suite.

4:00/WQXR-AM/FM—Holzbauer: Cto in E-Flat for Viola & Cello; **Scriabin:** Preludes, Op. 11.

5:00/WNCN—Dvorak: "Carnival" Ov, Op. 92.

6:00/WNCN—Liszt: *Annees de Pelerinage,* #3: "Les Jeux d'eaux a la Villa D'Este."

7:03/WQXR-AM/FM—Marine Midland Chamber Music Festival. Mostly Music, live from the WQXR Concert Theater.

8:00/WNCN—Denon New Artists Showcase. Benny Kim, violin, Eric Ruske, French horn, and Toby Hoffman, viola.

WNYC—The Mostly Mozart Festival. All-Mozart program. *Lucio Silla:* Ov; Piano Cto #18 in B-Flat; Violin Cto #3 in G (Bar-Illan, Salerno-Sonnenberg/Schwarz).

8:05/WQXR-AM/FM—Brahms: Piano Cto #2 in B-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Jan DeGaetani, soprano, and Gilbert Kalish, piano. **Tchaikovsky:** "A Summer Love Tale"; **Davidovsky:** "Lost"; **Ives:** "The Things Our Fathers Loved"; **Wernick:** "Paracelsus."

Fri., Sept. 5

3:00/WNCN—Beethoven: Sym #5 in c, Op. 67; **Cimarosa:** Flute Qt #4 in F.

WNYC—Cage: Sonatas and Interludes.

5:00/WNCN—J. Strauss Jr.: "Emperor" Waltz, Op. 437.

6:00/WNCN—Vivaldi: Cto for Oboe, Bassoon and Strings; **Brahms:** *Intermezzi,* Op. 119.

7:00/WNCN—Albinoni: Adagio for Organ & Strings in g; **Kodaly:** *Hary Janos:* Suite.

8:00/WNYC—World of Opera. **Franck:** *Les Beatitudes* (Lebrun, Berbie, Stutzmann, Rendall, Jeffes, Vanaud, Loup, Ottevaere, New Phil Orch & Chorus, Radio France/Jordan).

8:05/WQXR-AM/FM—Mozart: Divertimento in D; **Shostakovich:** Sym #3, "May Day."

9:00/WNCN—Dvorak: Serenade for Winds in d, Op. 44; **Susato:** Dances.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. David Zinman, conductor; pianist Claude Frank. **Mozart:** Piano Cto #9 in E-Flat; Serenade #7 in D, "Haffner."

Sat., Sept. 6

9:05 a.m./WQXR-AM/FM—Piano Personalities. Maurizio Pollini, pianist. **Schumann:** Arabeske in C; **Chopin:** Etudes, Op. 25: #1–6.

10:00 a.m./WNCN—Wolf: *Morike-Lieder:* "Peregrina II"; **Tailleferre:** *Partita-Perpetuum Mobile.*

10:04 a.m./WQXR-AM/FM—Torelli: Trumpet Cto in D; **Mozart:** Sym #31 in D.

11:00 a.m./WNCN—J. C. F. Bach: Trio Sonata for Violin, Viola & Continuo in A.

11:04 a.m./WQXR-AM/FM—R. Strauss: *Der Rosenkavalier:* Suite; **J. C. Bach:** Flute & Harpsichord Sonata in F.

12:00/WNCN—Bach: *Art of the Fugue,* #1–5; **Copland:** *Rodeo.*

12:05/WQXR-AM/FM—Britten: Suite on English Folk Tune "A Time There Was."

1:00/WNCN—Weber: Sym #1 in C, Op. 19; **Saint-Saens:** *Carnival of the Animals:* Swan.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Giordano:** *Andrea Chenier* (Pavarotti, Caballe, Nucci, Nat'l Phil Orch/Chailly).

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. Manhattan String Quartet. **Beethoven:** Piano Qt in D; **Shostakovich:** Qt #11; Schubert: Qnt in A, Op. 114, "Trout."

6:00/WNCN—Sibelius: *Oceanides,* Op. 73.

7:00/WNCN—Various: Music from the Court of Burgundy; **Bach:** Cto for Harpsichord #1 in d.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Mozart:** Sym #39 in E-Flat (Chicago Sym Orch/Reiner).

9:00/WNCN—Saturday Night Opera. **Wagner:** *The Flying Dutchman* (Vejzovic, Hofmann, Van Dam, Moll, Vienna Chorus, Berlin Phil Orch/Von Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; violinist Shlomo Mintz, cellist Lynn Harrell. **Brahms:** Variations on a Theme by Haydn; Double Cto in a; Sym #4 in e.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Giordano:** *Andrea Chenier* (Tebaldi, Corelli, Bastianini).

Sun., Sept. 7

9:04 a.m./WQXR-AM/FM—Piano Personalities. Philippe Entremont, piano. **Haydn:** Piano Sonata in C; **Faure:** Nocturne #6, Op. 63.

10:00 a.m./WNCN—Classic Guitar. **Tarrega:** Guitar Works; **Weiss:** Fantasie.

WNYC—Stravinsky: Symphonies of Wind Instruments; **Gluck:** *Don Juan:* Ballet Music.

11:00 a.m./WNCN—Prokofiev: Sym #1 in D, Op. 25, "Classical."

WNYC—Dvorak: Piano Qnts in A, Op. 81 & Op. 5.

12:00/WNCN—Devienne: Cto for Flute #7 in e.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor; pianist Alexis Weissenberg. **Ives:** Decoration Day from the "Holidays" Sym; **Chopin:** Cto for Piano #1 in e, Op. 11; **Brahms:** Sym #1 in c, Op. 68.

WNYC—Mozart: Clarinet Qnt; **Brahms:** Clarinet Sonata in E-Flat.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; soprano Kathleen Battle, mezzo-soprano Florence Quivar, tenors David Rendall and Jon Garrison, baritone Alan Titus, bass James Morris. **Bach:** *Passion According to St. Matthew.*

5:00/WNCN—Telemann: *Musique de Table:* Qt in d.

6:00/WNCN—Zelenka: Hipocondrie a 7 concertanti in A; **Granados:** *Goyescas:* Intermezzo.

WNYC—Broadway Applauds Lincoln Center. Marvin Hamlisch conducts the Broadway Symphony Orchestra in a montage of Broadway showstoppers. With guests Madeline Kahn, Christopher Reeve, Leslie Uggams, others.

7:00/WNCN—Severac: *The Brave Tin Soldier;* **J. C. F. Bach:** Trio Sonata for Flute, Oboe & Continuo in C.

7:30/WQXR-AM/FM—Mozart: Sym #27 in G.

8:00/WNCN—Waterloo Festival. Gerard Schwarz, conductor; pianist Alexander Toradze. **Hanson:** *Elegy in Memory of Serge Koussevitzky;* **Tchaikovsky:** Cto for Piano #1 in b-flat, Op. 23; **Copland:** Sym #3.

8:05/WQXR-AM/FM—Delta Opera House. **Massenet:** *Cendrillon* (von Stade, Nicolai, Bastin, Phil Orch/Rudel).

9:00/WNYC—Deutsche Welle Classical Showcase. **Beethoven:** Excerpt from Sym #6; **Messiaen:** *Le Merle Noir;* **Vaughan Williams:** *The Lark Ascending.*

Mon., Sept. 8

3:00/WNCN—Beethoven: Piano Trio #1 in E-Flat, Op. 1, #1; **Albinoni:** Adagio in g.

4:00/WQXR-AM/FM—Ravel: *Bolero;* **Haydn:** London Trio #3 in G.

5:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11, #1; **Faure:** *Cantique de Jean Racine,* Op. 11.

6:00/WNCN—Saint-Saens: Romance for Horn & Piano, Op. 67; **Purcell:** Trio Sonatas (1697): #6 in g.

7:04/WQXR-AM/FM—Schubert: Impromptu #1 in g, Op. 90, #1; **Telemann:** *Don Quichotte Suite.*

8:00/WNYC—Banff String Quartet Competition. Program 1. Quarter Finals: Highlights From the Classical Rounds.

8:06/WQXR-AM/FM—Shostakovich: Sym #5.

9:00/WNCN—Britten: "Occasional" Ov, Op. 38.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Viktoria Mullova. **Tchaikovsky:** Violin Cto in D; **Beethoven:** Sym #5 in c.

Tues., Sept. 9

3:00/WNCN—Schumann: *Davidsbundlertanze,* Op. 6; **Sibelius:** *Karelia Suite,* Op. 11: Alla Marcia.

WNYC—Rands: *Canti del Sol/Canti Lunatici;* **Read:** Preludes on Old Southern Hymns.

4:00/WQXR-AM/FM—Rossini: Sonata #4 in B-Flat; **Offenbach:** *Orpheus in the Underworld:* Ov.

5:00/WNCN—Vivaldi: Cto for Cello in G; **Britten:** "An American" Ov, Op. 27.

6:00/WNCN—Busoni: Divertimento for Flute & Orch, Op. 52.

7:03/WQXR-AM/FM—Ziehrer: *Carnival Children;* **Beethoven:** Piano Sonata #1 in f.

8:00/WNCN—Mozart: Cto for Piano #24 in c; **Forqueray:** Pieces de Clavecin: Suite #1 in d.

WNYC—St. Louis Symphony. Leonard Slatkin, conductor; pianist Bella Davidovich. **Schubert:** *Rosamunde:* Four Excerpts; **Schwantner:** *A Sudden Rainbow;* **Rachmaninoff:** *Vocalise,* Op. 42, #14.

8:05/WQXR-AM/FM—Mozart: Sym #36 in C; **Elgar:** Serenade in e for Strings.

9:00/WNCN—Dowland: *Sir Henry Umpton's Funerall;* **Stravinsky:** *Pulcinella Suite.*

9:06/WQXR-AM/FM—WQXR at 50: An Anniversary Album. Robert Sherman, host.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News
⑨ Jimmy Swaggart
⑪ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed, Mon/**Movie:** No Big Deal

6:30
② ④ News
⑤ Fat Albert
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Thu/In Search of the Wow Wow
Fri/The Exchange Student
Ⓢ Wed/**Movie:** Weird Science (cc)
Fri/The Hayburners
Tue/The Sign of Four (cc)

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America (cc)
⑪ Heathcliff
㉛ Ohayo! New York
Ⓗ Tue/R.W.
Ⓢ Thu/**Movie:** Daffy Duck's Movie—Fantastic Island
Fri/New York City Too Far From Tampa Blues

7:30
⑤ Wed–Fri/Plastic Man
Mon–Tue/She-Ra
⑨ Straight Talk
⑪ Scooby Doo
Ⓗ Fraggle Rock (cc)
Ⓢ Mon/**Movie:** Sherlock Holmes in the Baskerville Curse
Tue/The Trumpeter

8:00
⑤ Jayce and the Wheeled Warrior
⑪ GoBots
⑬ Reading Rainbow
Ⓗ Wed/**Movie:** Give My Regards to Broad Street (cc)
Thu/**Movie:** Turk 182!
Fri/**Movie:** Finnegan Begin Again (cc)
Mon/**Movie:** Savannah Smiles
Tue/**Movie:** The Oklahoma City Dolls
Ⓢ Fri/**Movie:** Star Trek III: The Search for Spock
Tue/**Movie:** Stowaway in the Sky

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Robotech
⑬ Mister Rogers
Ⓢ Wed/Goldie—The Last of the Golden Bears
Thu/The Trumpeter

9:00
② Perfect Match
④ Wed–Fri/Donahue
Mon–Tue/People's Court
⑤ Brady Bunch
⑦ Morning Show:
Wed–Fri/concludes at 10:30;
Mon–Tue/concludes at 10
⑪ Little Rascals
⑬ Sesame Street (cc)
㉛ Body Electric
Ⓢ Thu, Mon/The Displaced Person
Ⓦ Wed/**Movie:** The Old Gun
Thu/**Movie:** All of Me
Fri/**Movie:** The Karate Kid
Mon/**Movie:** Paris, Texas
Tue/**Movie:** The Legend of Billie Jean

9:30
② Break the Bank
④ Mon–Tue/Love Connection
⑤ Leave It to Beaver
⑨ Gidget
⑪ The Munsters
㉛ Tue/Madeleine Cooks

10:00
② $25,000 Pyramid
④ Family Ties
⑤ Bionic Woman
⑦ Mon–Tue/Oprah Winfrey Show (concludes at 11)
⑨ The Monkees
⑪ Odd Couple (except Fri)
Fri/Keys to Success
㉛ Tue/On Our Own
Ⓗ Wed/The Movie Makers
Thu/**Movie:** Savannah Smiles (cc)
Fri/Video Jukebox
Mon/**Movie:** Country
Tue/**Movie:** Dreamscape
Ⓢ Wed/**Movie:** The Law and the Lady
Thu/**Movie:** Elvis—That's the Way It Is
Fri/**Movie:** Carbine Williams
Mon/**Movie:** The Reformer and the Redhead
Tue/**Movie:** Prisoner of War

10:30
② New Card Sharks
④ Sale of the Century
⑦ Wed–Fri/Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town
Ⓗ Wed/**Movie:** The Grey Fox
Fri/**Movie:** Let's Spend the Night Together

11:00
② Price Is Right (except Fri)
Fri/**Tennis:** U.S. Open
④ Wheel of Fortune
⑤ Gilligan's Island
⑦ Lifestyles of the Rich and Famous
⑨ Bewitched
⑪ Wed/**Movie:** Murder in Mind (1973)
Thu/**Movie:** James Dean—The First American Teenager (1974)
Fri/**Movie:** Melody of Hate (1962)
Mon/**Movie:** Pickwick Papers (1983) (animated)
Tue/**Movie:** Kiss, Kiss, Kill, Kill (1974)
Ⓦ Wed/**Movie:** Ninja III
Thu/**Movie:** Xanadu
Tue/**Movie:** Swing Time

11:15
Ⓦ Fri/**Movie:** Choose Me

11:30
④ Scrabble
⑤ Divorce Court
⑦ Double Talk
⑨ I Dream of Jeannie
Ⓢ Wed/**Movie:** Pee-wee's Big Adventure (cc)
Mon/**Movie:** Superman
Tue/**Movie:** King David (cc)

12 NOON
② Press Your Luck (except Fri)
Fri/Perfect Match
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ News
Ⓗ Wed/**Movie:** Dreamscape
Thu/**Movie:** Just One of the Guys (cc)
Fri/**Movie:** Kentucky Woman
Mon/**Movie:** Charlie Chan and the Curse of the Dragon Queen
Tue/**Movie:** Give My Regards to Broad Street (cc)
Ⓢ Thu/**Movie:** Electric Dreams
Fri/**Movie:** A Question of Honor
Ⓦ Mon/**Movie:** Flying Down to Rio

12:30
② Young and the Restless (except Fri)
Fri/**Tennis:** U.S. Open (concludes at 6 p.m.)
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** Like Normal People (1979)
Thu/**Movie:** Second Wind (1976)
Fri/**Movie:** How I Spent My Summer Vacation (1967)
Mon/**Movie:** The Sacketts (1979). Part I.
Tue/**Movie:** The Sacketts (1979). Part II.
Ⓦ Wed/**Movie:** Excalibur

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Joker's Wild
Ⓢ Wed/**Movie:** Weird Science (cc)
Ⓦ Thu/**Movie:** Breakin'
Fri/**Movie:** The Legend of Billy Jean
Tue/**Movie:** Stranger Than Paradise

1:30
② As the World Turns (except Fri)
⑨ Tic Tac Dough
Ⓗ Mon/**Movie:** Auntie Mame
Ⓢ Tue/**Movie:** Daffy Duck's Movie—Fantastic Island

2:00
④ Another World
⑤ I Love Lucy
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/**Movie:** Electric Dreams
Thu/**Movie:** The Karate Kid (cc)
Fri/**Movie:** Country
Tue/Not *Necessarily* the News
Ⓢ Thu/**Movie:** Daffy Duck's Movie—Fantastic Island
Mon/**Movie:** Star Trek III: The Search for Spock
Ⓦ Mon/Whoopi Goldberg

2:30
② Capitol (except Fri)
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Tom and Jerry
⑬ French Chef
Ⓗ Tue/**Movie:** The Seven Magnificent Gladiators
Ⓢ Fri/**Movie:** Prisoner of War

3:00
② Guiding Light (except Fri)
④ Santa Barbara
⑤ Wed–Fri/Gumby
Mon–Tue/Bugs and Porky
⑦ General Hospital
⑨ Hawaii Five-O
⑪ Mask
⑬ Wed/Food for Thought: Tast of China
Thu/Madeleine Cooks: Pastry
Fri/Frugal Gourmet
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook: Canton—Southern China
Ⓢ Wed/**Movie:** The Blue Hotel
Tue/Motown: The Four Temptations and the Four Tops
Ⓦ Wed/**Movie:** The Old Gun
Thu/**Movie:** Stranger Than Paradise
Fri/**Movie:** Paris, Texas
Mon/**Movie:** Choose Me
Tue/**Movie:** The Evil That Men Do

3:30
⑤ Wed–Fri/She-Ra
Mon–Tue/Silverhawks
⑪ The Transformers (cc)
⑬ Wed/This Old House (cc)
Thu/People, Pets & Dr. Marc
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons: Super Houses (cc)

4:00
② Quincy (except Fri)
④ Wed–Fri/Love Connection
Mon–Tue/Donahue
⑤ Wed–Fri/He-Man
Mon–Tue/Chuck Norris—Karate Commando (animated)
⑦ Wed–Fri/Sale of the Century
Mon–Tue/Jeopardy
⑨ Vega$
⑪ G. I. Joe
⑬ Sesame Street
Ⓗ Wed/A Very Delicate Matter
Fri/My Father, My Rival
Mon/Paddington Goes to School
Tue/The Exchange Student
Ⓢ Wed/One's a Heifer
Thu/Stowaway in the Sky
Fri/New York City Too Far From Tampa Blues
Mon/**Movie:** Sherlock Holmes in the Baskerville Curse
Tue/The Trumpeter

4:30
④ Wed–Fri/People's Court
⑤ Thundercats
⑦ Wed–Fri/Jeopardy
Mon–Tue/Card Sharks
⑪ The Jetsons
㉛ World TV Presents (Chinese programming)
Ⓗ Thu/It's No Crush, I'm in Love

Mon/**Movie:** No Big Deal
🅢 Wed/Goldie—The Last of the Golden Bears (cc)
Tue/The Sign of Four
🅦 Thu/**Movie:** Firstborn
Tue/**Movie:** Swing Time

4:45
🅦 Wed/The Fantastic Adventures of Unico
Mon/**Movie:** Firstborn

5:00
❷ News (except Fri)
❹ Live at Five
❺ Charlie's Angels
❼ News
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers
🅗 Wed/**Movie:** Man in the Wilderness
Fri/**Movie:** Life on the Mississippi
Tue/In Search of the Wow Wow
🅢 Fri/The Phantom Treehouse

5:30
⓭ Reading Rainbow (cc)
㉛ Wed/Everything Else With Pat Collins
Thu/Black Viewpoint
Fri/Media Arts Magazine
Mon/Insight With Earl Weber
Tue/Focus on Women
🅗 Thu/**Movie:** The Seven Magnificent Gladiators
🅢 Thu/The Displaced Person
Mon/One's a Heifer
Tue/Stowaway in the Sky
🅦 Fri/**Movie:** The Karate Kid

5:45
㉛ News From City Hall

Weeknights, September 3–5 and 8–9

WED., SEPT. 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** The Cruel Sea

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉛ Doctor Who
🅦 **Movie:** The Phantom Treehouse

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House
㉑ Nightly Business Report
🅗 The Pee-wee Herman Show

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ It's a Living
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** One River, One Country—The U.S./Mexican Border
❹ Highway to Heaven
❺ **Movie:** Mussolini and I (1985). Part II. Bob Hoskins. (Part I, Tue., Sept. 2 at 8 p.m.)
❼ Perfect Strangers (cc)
❾ News
⓫ **Movie:** Ace Eli and Rodger of the Skies (1973). Cliff Robertson.
㉑ Rush—The Fallow Deer
㉛ Video Music Box
🅗 **Movie:** Pee-wee's Big Adventure (cc)
🅝 **Movie:** La Chèvre
🅢 Brothers
🅦 **Movie:** The Emerald Forest

8:30
❼ Mr. Sunshine
❾ Family Feud
⓭ You Gotta Have Art
🅢 The Frantics

9:00
❷ **Movie:** Nothing Personal (1980). Suzanne Somers.
❹ Gimme a Break
❼ The Barbara Walters Summer Special
❾ **Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau. Matthau won an Oscar for his hilarious portrayal of a swindling lawyer trying to collect a large insurance settlement for his brother-in-law.
㉑ Comrades (cc)
㉛ Women of South Africa
🅢 **Movie:** Pee-wee's Big Adventure (cc)

9:30
❹ You Again?
🅗 **Movie:** Bad Boys

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ **Special:** Illiterate in America
⓭ ㉑ Stateline: Call Commissioner Ambach
🅝 **Movie:** Red Beard
🅦 **Movie:** Excalibur

10:30
⓫ News
㉛ The Global Assembly Line
🅢 Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Odd Couple
⓭ **Movie:** The Cafeteria (1983). Bob Dishy. Unique film which tells *the dramatic story* of a relationship between two Jewish refugees in New York City.
㉑ Only When I Laugh
🅢 **Movie:** The Sensuous Nurse

11:30
❷ U.S. Open Tennis Highlights
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 **Movie:** Fright Night

12 MIDNIGHT
❷ **Movie:** Maid in America (1982). Susan Clark.
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ **Movie:** The Joy That Kills (1982). Frances Conroy.
㉑ Long Island Report

12:15
🅦 **Movie:** Jack 'n' Jill, Part II

12:30
❹ David Letterman
❼ Lifestyles of the Rich and Famous
🅢 **Movie:** The French Woman

1:00
❺ Comedy Tonight
❼ **Movie:** Rio Conchos (1964). Richard Boone.
❾ Joe Franklin Show
⓫ Comedy Break

1:15
🅝 **Movie:** Winter Flight

1:20
🅗 **Movie:** Final Justice

1:30
❹ ⓫ News
❺ Naked City
🅦 **Movie:** Ninja III

2:00
❷ News
❹ Price Is Right
❾ **Movie:** Sorrowful Jones (1949). Bob Hope.
⓫ Life and Times of Grizzly Adams

2:15
🅢 Brothers

2:30
❹ Ben Casey
❺ **Movie:** Some Kind of a Nut (1969). Dick Van Dyke.

2:45
🅢 **Movie:** The Cruel Sea

2:55
🅗 **Movie:** The Cold Room (cc)

3:00
⓫ Emergency One!
🅦 **Movie:** The Emerald Forest

3:15
❼ Hollywood Close-up

3:30
❹ Ben Casey

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:30
❹ Here's Lucy
🅗 **Movie:** Dreamscape

4:50
🅢 One's a Heifer

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:20
🅢 Goldy—The Last of the Golden Bears

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., SEPT. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 The Trumpeter
🅦 **Movie:** Flying Down to Rio

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ **Baseball:** Mets vs. Boston (concludes at 10)
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 **Movie:** Savannah Smiles
🅢 **Movie:** Electric Dreams

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ It's a Living
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Price Is Right
❹ Cosby Show
❺ **Movie:** Love Boat Angels (1981). Fred Grandy.
❼ Ripley's Believe It or Not!
⓫ **Movie:** The Four Musketeers (1975). Oliver Reed.
㉑ Wild America (cc)
㉛ Video Music Box
🅝 **Movie:** Sharma and Beyond
🅦 **Movie:** Xanadu

8:30
❹ Family Ties
⓭ Currents
㉑ This Old House (cc)

9:00
❷ Crazy Like a Fox
❹ Cheers
❼ The Colbys
⓭ Comrades
㉑ Mystery!: Agatha Christie Mysteries (cc)
㉛ Women of Summer
🅗 **Movie:** Turk 182! (cc)
🅢 **Movie:** Tender Is the Night

9:30
❹ Night Court

10:00
❷ Trapper John, M.D.
❹ Hill Street Blues
❺ ❾ ⓫ News
❼ 20/20 (cc)
⓭ The Women of Summer
㉑ The Pallisers
㉛ On Our Own
🅝 **Movie:** The Brother From Another Planet
🅦 **Movie:** Breakin'

10:30
❾ Million Dollar Chance of a Lifetime
⓫ News
㉛ Inspire

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Mystery!: Agatha Christie Mysteries II
㉑ Only When I Laugh
🅗 Inside the NFL
🅢 **Movie:** Edge of the City

11:30
❷ U.S. Open Tennis Highlights
❹ Tonight Show
❺ Current Affair
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** An Unnatural Act

12 MIDNIGHT
❷ **Movie:** Stormin' Home (1985). Gil Gerard.
❺ Mission: Impossible
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ Masterpiece Theatre
㉑ Long Island Report
🅗 **Movie:** Just One of the Guys
🅝 **Movie:** First Name: Carmen

12:30
❹ David Letterman
❼ Lifestyles of the Rich and Famous

12:35
🅢 **Movie:** The Joy of Flying

1:00
❺ Comedy Tonight
❼ **Movie:** Return of Charlie Chan (1971). Ross Martin.
❾ Joe Franklin Show
⓫ Comedy Break
🅦 **Movie:** All of Me

1:30
❹ ⓫ News
❺ Naked City

1:45
🅗 **Movie:** Missing in Action

2:00
❷ News
❹ Price Is Right
❾ **Movie:** The Killers (1946). Burt Lancaster.
⓫ Emergency One!

2:05
🅢 **Movie:** Joy of Sex

2:30
❹ Ben Casey
❺ **Movie:** Love Is a Ball (1963). Glenn Ford.

3:00
⓫ Lifestyles of the Rich and Famous
🅦 **Movie:** Xanadu

3:30
❹ Ben Casey
🅗 **Movie:** Warning Sign

3:45
🅢 **Movie:** Tender Is the Night

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:15
🅗 The Detroit Comedy Jam

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:40
🅢 The Sign of Four

FRI., SEPT. 5

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 The Hayburners

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅗 Inside the NFL
🅢 Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ P.M. Magazine
❼ It's a Living
❾ **Baseball:** Mets vs. San Diego (concludes at 10)
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ A-Team
❺ **Movie:** Man and Boy (1972). Bill Cosby. Good family film about a man and his young son who chase a horse thief; Cosby is superb in a rare dramatic role.
❼ **Special:** Crack
⓫ **Movie:** The Conqueror (1956). John Wayne.
㉑ Washington Week in Review
㉛ Blake's Seven
🅗 **Movie:** The Breakfast Club (cc)
🅝 **Movie:** Those Glory Glory Days
🅢 **Movie:** Star Trek III: The Search for Spock (cc)

Ⓦ **Movie:** The Legend of Billie Jean

8:30
⑬ ㉑ Wall Street Week

9:00
② **Movie:** Outland (1981). Sean Connery.
④ Miami Vice
⑦ **Special:** Love Boat
⑬ Great Performances
㉑ **Movie:** One Rainy Afternoon (1936). Ida Lupino.
㉛ **Movie:** Doctor Who Movie (1965). Peter Davison.

10:00
④ **Special:** Cocaine
⑤ ⑪ News
⑨ Kiner's Korner
Ⓗ **Movie:** Scream for Help
Ⓝ **Movie:** Crossover Dreams
Ⓢ Don Rickles on the Loose
Ⓦ **Movie:** The Evil That Men Do

10:30
⑨ News
⑪ **Baseball:** Yankees vs. California (concludes at 1 a.m.)
⑬ Soundings
㉑ Summer's End
㉛ P.O.V.

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Hangin' In
⑬ **Movie:** Mexican Bus Ride (1951). Lilia Prado.
㉑ Only When I Laugh
Ⓢ **Movie:** Vamping

11:30
② U.S. Open Tennis Highlights
④ Tonight Show
⑤ Current Affair
⑦ Nightline
⑨ Bizarre
㉑ Nightly Business Report
Ⓦ **Movie:** Matinee Idol

11:35
Ⓗ **Movie:** Terror in the Aisles

12 MIDNIGHT
② **Movie:** Calamity Jane (1984). Jane Alexander.
⑤ Mission: Impossible
⑦ New York Hot Tracks
⑨ Merv Griffin Show
㉑ Long Island Report
Ⓝ **Movie:** Boudu Saved From Drowning

12:30
④ Friday Night Videos

1:00
⑤ Star Search
⑨ Joe Franklin Show
⑪ Comedy Break
Ⓗ **Movie:** Zapped!
Ⓢ **Movie:** A Question of Honor
Ⓦ **Movie:** Choose Me

1:30
⑦ Lifestyles of the Rich and Famous
⑪ News

2:00
② **Movie:** Whiffs (1976). Elliott Gould.
④ News
⑤ **Movie:** The Man in the Gray Flannel Suit (1956). Gregory Peck, Jennifer Jones. Interesting tale of an executive trying to get ahead and find meaning in his home life; first-rate acting by Peck and Jones.
⑦ **Movie:** Murder by Television (1935). Bela Lugosi.
⑨ **Movie:** The Naked and the Dead (1958). Aldo Ray, Cliff Robertson.
⑪ Keys to Success

2:30
④ Price Is Right
⑪ Emergency One!

2:40
Ⓗ Inside the NFL

3:00
④ Music City USA
Ⓦ **Movie:** The Karate Kid

3:30
④ Hit City
⑪ Kung Fu
Ⓢ **Movie:** The Reformer and the Redhead

3:40
Ⓗ **Movie:** The Warriors

4:00
④ Ben Casey
⑨ Joe Franklin Show

4:10
② Newsmakers
⑦ Headline Chasers

4:30
⑪ One Step Beyond

4:40
② **Movie:** The Alien Encounters (1976)

5:00
④ Here's Lucy
⑨ News
⑪ U.S. Farm Report
Ⓢ Faerie Tale Theatre: The Pied Piper of Hamelin (cc)

5:15
Ⓗ **Movie:** The Breakfast Club (cc)

5:30
④ Here's Lucy
⑨ ⑪ News

MON., SEPT. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** The Grey Fox
Ⓢ The Displaced Person

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓦ Whoopi Goldberg

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Victory Garden
㉑ Nightly Business Report
Ⓢ Paper Chase

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ P.M. Magazine
⑦ Especially Late Morning Show
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock (cc)
Ⓦ **Baseball:** Mets vs. Montreal (concludes at 10:30)

8:00
② Scarecrow & Mrs. King
④ Valerie
⑤ **Special:** National Geographic
⑦ MacGyver
⑨ News
⑪ **Movie:** Shoot the Moon (1982). Albert Finney, Diane Keaton. Superb emotional drama about the breakup of a marriage; Keaton and Finney are marvelous.
㉑ Survival Special
㉛ Video Music Box
Ⓗ **Movie:** Country
Ⓝ **Movie:** Tosca's Kiss
Ⓢ **Movie:** Superman

8:30
④ Amazing Stories
⑨ Million Dollar Chance of a Lifetime
⑬ Adam Smith's Money World

9:00
② Kate & Allie
④ **Movie:** Flashdance (1983). Jennifer Beals.
⑦ **Football:** Giants vs. Dallas (concludes approximately at midnight)
⑨ Hit Makers Mid-year Special
⑬ American Masters: Eugene O'Neill
㉑ Nature of Things
㉛ Canyon Consort

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Canyon Consort
㉛ Japan's Grand Kabuki in America
Ⓗ **Movie:** The Pope of Greenwich Village
Ⓝ **Movie:** The Brother From Another Planet

10:30
⑪ News
㉛ Neighborhood Voices
Ⓢ Bizarre '86 (cc)
Ⓦ **Movie:** Paris, Texas

11:00
② ④ News
⑤ M*A*S*H
⑨ Carol Burnett and Friends
⑪ Odd Couple
㉑ Only When I Laugh
Ⓢ **Movie:** The French Woman

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Current Affair
⑨ Police Woman
⑪ The Honeymooners
⑬ Summer's End
㉑ Nightly Business Report

12 MIDNIGHT
⑤ Mission: Impossible
⑦ News
⑪ Star Trek
⑬ Mystery!: Agatha Christie Mysteries II
㉑ Long Island Report
Ⓝ **Movie:** Red Beard

12:05
Ⓗ **Movie:** Heartbreakers

12:30
④ David Letterman
⑦ Nightline
⑨ Entertainment Tonight

12:40
② **Movie:** The Rain People (1979). Shirley Knight.

12:45
Ⓢ **Movie:** The Sensuous Nurse

1:00
⑤ Comedy Tonight
⑦ Nightlife
⑨ Joe Franklin Show
⑪ Comedy Break
Ⓦ **Movie:** Choose Me

1:30
④ ⑪ News
⑤ Naked City
⑦ **Movie:** Kansas City Bomber (1972). Raquel Welch.

1:50
Ⓗ **Movie:** The Evil That Men Do

2:00
② News
④ Crosswits
⑤ **Movie:** Random Harvest (1942). Ronald Colman, Greer Garson.
⑨ **Movie:** A Rumor of War (1980). Part I. Brad Davis.
⑪ Life and Times of Grizzly Adams

2:15
Ⓢ Paper Chase

2:30
④ Ben Casey

3:00
⑪ **Movie:** Red Mountain (1952). Alan Ladd.
Ⓦ **Movie:** Firstborn

3:15
Ⓢ **Movie:** Star Trek III: The Search for Spock (cc)

3:25
Ⓗ **Movie:** Bad Boys

3:30
④ Ben Casey

4:00
⑨ Jackie Gleason Show

4:30
④ Here's Lucy
⑨ Jackie Gleason Show

5:00
④ Here's Lucy
⑨ News
⑪ One Step Beyond

5:15
Ⓢ Bizarre '86

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

5:45
Ⓢ One's a Heifer

TUE., SEPT. 9

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** Finnegan Begin Again (cc)

6:15
Ⓦ **Movie:** Top Hat

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Entertainment Tonight
⑪ The Jeffersons
⑬ Profiles of Nature
㉑ Nightly Business Report
Ⓢ Paper Chase

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ P.M. Magazine
⑦ Especially Late Morning Show
⑨ **Baseball:** Mets vs. Montreal (concludes at 10)
⑪ **Baseball:** Yankees vs. Toronto (concludes at 10)
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② **Premiere:** The Wizard
④ **Movie:** Going Ape (1981). Tony Danza.
⑤ **Special:** MTV Video Music Awards
⑦ **Special:** The Winds of War (1983). Part II. Robert Mitchum. (Part I, Sun., Sept. 7 at 8 p.m.)
㉑ Nature (cc)
㉛ Video Music Box
Ⓗ **Movie:** Dreamscape
Ⓝ **Movie:** Sharma and Beyond
Ⓢ **Movie:** Daffy Duck's Movie—Fantastic Island
Ⓦ **Movie:** The Karate Kid

8:30
⑬ Innovation

9:00
② **Movie:** Moscow on the Hudson (1984). Robin Williams.
㉑ Masterpiece Theatre
㉛ Mystery!: Agatha Christie's Mysteries II

9:30
Ⓢ **Movie:** King David

10:00
④ 1986
⑤ ⑪ News
⑨ Kiner's Korner
⑬ Brazil, Brazil
㉑ The Sandbaggers
㉛ Presente
Ⓗ Training Camp: The Bulls Are Back
Ⓝ **Movie:** First Name: Carmen

10:30
⑨ ⑪ News
㉛ Neighborhood Voices
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** The Legend of Billie Jean

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Carol Burnett and Friends
⑪ Odd Couple
⑬ Intercom
㉑ Only When I Laugh
Ⓗ **Movie:** Missing in Action

11:30
② Simon & Simon
④ Tonight Show
⑤ Current Affair
⑦ Nightline
⑨ Police Woman
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓢ Motown: The Temptations and the Four Tops

12 MIDNIGHT
⑤ Mission: Impossible
⑦ Nightlife
⑪ Star Trek
⑬ Austin City Limits
㉑ Long Island Report
Ⓝ **Movie:** Forever Young

12:15
Ⓦ **Movie:** Matineee Idol

12:30
④ David Letterman
⑦ Lifestyles of the Rich and Famous
⑨ Entertainment Tonight
Ⓢ **Movie:** The Joy of Flying

12:40
② **Movie:** The Spiral Staircase (1975). Jacqueline Bisset.

12:45
Ⓗ **Movie:** Scream for Help

1:00
⑤ Comedy Tonight
⑦ **Movie:** The Carey Treatment (1972). James Coburn.
⑨ Joe Franklin Show
⑪ Comedy Break

1:30
④ ⑪ News
⑤ Naked City
Ⓦ **Movie:** Stranger Than Paradise

2:00
② News
④ Crosswits
⑨ **Movie:** A Rumor of War (1980). Part II. Brad Davis. (Part I, Mon., Sept. 8 at 2 a.m.)
⑪ Keys to Success
Ⓢ **Movie:** Malibu Express

2:20
Ⓗ **Movie:** Wrong Is Right

2:30
④ Ben Casey
⑤ **Movie:** They Were Expendable (1945). Robert Montgomery.
⑪ Kung Fu

3:00
Ⓦ **Movie:** The Legend of Billie Jean

3:30
④ Ben Casey
⑪ **Movie:** Riding Tall (1972). Andrew Prine.

4:00
⑨ Jackie Gleason Show

4:20
Ⓗ Training Camp: The Bulls Are Back

4:30
④ Here's Lucy
⑨ Jackie Gleason Show

4:50
Ⓗ **Movie:** Final Justice

5:00
④ Here's Lucy
⑨ News
Ⓢ Paper Chase

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

SOLUTIONS TO LAST WEEK'S PUZZLES

C	R	E	W	■	A	S	S	E	S	S	A	B	L	E
O	■	X	■	R	■	P	■	X	■	H	■	E	■	C
U	N	T	I	E	■	O	S	T	E	O	P	A	T	H
N	■	R	■	P	■	N	■	I	■	R	■	N	■	O
T	H	E	I	R	I	S	H	N	A	T	I	O	N	■
E	■	M	■	E	■	O	■	C	■	S	■	■	■	A
S	C	I	S	S	O	R	■	T	R	I	N	K	E	T
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E	X	T	E	N	D	S	■	A	T	H	L	O	N	E
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■	S	T	R	A	W	I	N	T	H	E	W	I	N	D
A	■	I	■	T	■	T	■	I	■	D	■	N	■	A
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D	I	S	C	E	R	N	I	N	G	■	B	Y	R	E

E	N	M	A	S	S	E	■	O	C	T	A	V	E	■	A	L	S	A	C	E
T	E	A	C	H	E	R	■	W	A	I	T	E	R	■	C	O	W	B	O	Y
C	A	S	H	I	E	R	■	N	U	R	S	E	S	■	T	A	I	L	O	R
■	T	H	E	I	R	■	A	S	S	E	■	R	A	G	■	■	P	E	P	E
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L	A	P	S	E	■	I	D	E	■	■	J	A	Z	Z	I	E	R	■	■	■
A	S	H	E	■	A	D	E	N	■	A	A	R	■	E	X	E	■	I	S	H
S	T	A	G	E	H	A	N	D	■	P	R	I	N	T	E	R	■	R	H	O
E	R	R	O	L	S	■	S	W	A	P	■	■	I	T	S	■	G	O	O	D
R	O	M	■	V	O	L	■	I	N	T	E	R	N	E	■	A	N	N	E	S
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F	O	C	U	S	■	C	H	E	M	I	S	T	■	R	O	I	■	O	A	S
A	M	I	D	■	I	K	E	■	■	N	A	I	L	■	S	L	I	N	K	Y
L	E	S	■	A	S	S	A	Y	E	R	■	M	E	S	S	E	N	G	E	R
A	R	T	■	D	O	M	■	E	E	E	■	E	N	N	A	■	T	E	R	I
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■	■	S	A	Y	E	T	H	■	O	A	R	■	R	E	N	I	■	■	■	■
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C	O	O	L	I	E	■	M	O	D	E	L	S	■	R	E	A	L	T	O	R
M	I	N	E	R	S	■	P	O	R	T	E	R	■	A	C	R	O	B	A	T
E	X	E	R	T	S	■	S	K	I	E	R	S	■	J	E	S	T	E	R	S

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Weekend, September 6–7

SAT., SEPT. 6

6:00
4 Sonrisas
5 Black News
7 Greatest Sports Legends
9 David Toma Show
11 It's Your Business
S **Movie:** D.A.R.Y.L. (cc)

6:30
2 Patchwork Family
4 Lorne Greene's New Wilderness
5 Young Edition
7 Hee Haw
9 Face-off
11 Josie and the Pussycats

7:00
4 Hickory Hideout
5 Hour of Power
7 Davey and Goliath
9 New Jersey People
11 Voltron
H Survival Series

7:30
2 Kidsworld
4 Cliffwood Kids
7 Kids, Incorporated
9 In Depth
11 Photon

8:00
2 The Wuzzles
4 Snorks
5 Jimmy Swaggart
7 Pink Panther and Sons
9 In the Black: Keys to Success
13 Adam Smith's Money World
H **Movie:** American Flyers (cc)
S **Movie:** The Prodigal

8:30
2 Berenstain Bears
4 Gummi Bears
7 The Littles (cc)
9 Meet the Mayors
11 **Movie:** Mysterious Mr. Moto (1938). Peter Lorre.
13 Wall $treet Week

9:00
2 Jim Henson's Muppets, Babies, and Monsters
4 Smurfs
5 Popples
7 Bugs Bunny/Looney Tunes Comedy Hour
9 BJ/Lobo
13 Washington Week in Review (cc)
W **Movie:** The Phantom Treehouse

9:30
5 Ulysses
13 John McLaughlin: One-on-One (cc)
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Wonder Woman
7 Laff-a-Lympics (cc)
9 TBA
11 Wrestling
13 World Chess Championship 1986
31 Body Electric
H Inside the NFL
S **Movie:** The Cruel Sea

10:30
4 Punky Brewster
7 Ewoks and Droids
31 Reading Rainbow

11:00
2 **Tennis:** U.S. Open—Women's Final and Men's Semi-finals (concludes at 7 p.m.)
4 Alvin
5 **Movie:** Shadow of the Hawk (1976). Jan-Michael Vincent.
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** Rio Bravo
W **Movie:** Stranger Than Paradise

11:30
4 Kidd Video
7 Galactic Guardians (cc)
13 Open Mind
31 Why in the World

12 NOON
4 Mr. T
7 Weekend Specials (cc)
9 Whiz Kids
11 **College Football:** Rutgers vs. Boston College (concludes at 3)
13 The Women of Summer
21 Gourmet Cooking (cc)
31 Video Music Box
S Motown: The Temptations and the Four Tops

12:30
4 Spiderman and His Amazing Friends
7 American Bandstand
21 This Old House (cc)

1:00
4 The Blinkins
5 **Movie:** Godzilla's Monster Zero (1966). Nick Adams.
9 **Movie:** Zorro (1975). Alain Delon.
13 You Gotta Have Art
21 Kathy's Kitchen
31 Heart of the Dragon
S **Movie:** The Bad News Bears in Breaking Training
W **Movie:** Excalibur

1:30
4 Young People's Special
7 New York Hot Tracks
21 Frugal Gourmet
H **Movie:** Berry Gordy's the Last Dragon

2:00
4 Baseball Pregame
21 Victory Garden
31 World TV Presents (Chinese programming)

2:15
4 **Baseball:** Mets vs. San Diego or Toronto vs. Chicago White Sox (concludes at 5)

2:30
7 Hollywood Close-up
13 American Masters
21 Magic of Oil Painting

3:00
5 **Movie:** Five Fingers of Death (1973). Lo Lieh. Poorly dubbed chop-chop film which started the kung fu craze in this country.
7 **College Football:** UCLA vs. Oklahoma (concludes at 7)
9 **Movie:** The Ultimate Imposter (1979). Joseph Hacker.
11 Star Games
21 Innovation
S **Movie:** The Blue Hotel

3:30
13 Innovation
21 Motorweek
H **Movie:** The Oklahoma City Dolls (cc)
W **Movie:** American Flyers

4:00
11 Dance Fever
13 Non Fiction Television
21 Rod and Reel
31 World Chronicle
S **Movie:** The Neverending Story (cc)

4:30
11 *Puttin' On the Hits*
21 This Old House
31 Cambridge Forum Presents

5:00
4 Super Chargers
5 Mission: Impossible
9 Greatest American Hero
11 Fame
13 Nova
21 German Professional Soccer
31 All About TV

5:30
4 1986 College Football Previews
31 Cityscope
H **Movie:** Pee-wee's Big Adventure (cc)
W **Movie:** The Emerald Forest

6:00
4 News
5 What's Happening Now?
9 Wrestling
11 Star Trek
13 National Georgraphic
21 Innovation Special
31 Modern Maturity
S **Movie:** D.A.R.Y.L.

6:30
4 News
5 Small Wonder
13 Mark Russell Comedy Special
31 Eye on Dance

7:00
2 7 9 News
4 Strictly Business
5 Check It Out
11 The Jeffersons
13 Newton's Apple (cc)
21 Nature
31 Tony Brown's Journal
H **Movie:** Desperately Seeking Susan (cc)

7:30
2 Wheel of Fortune
4 Fight Back
5 Ted Knight Show
7 New York Views
9 In Search of
11 At the Movies
13 Wild America
31 John McLaughlin: One-on-One

8:00
2 Melba
4 Facts of Life
5 **Movie:** Red Dust (1932). Clark Gable, Jean Harlow. Terrific comedy-drama of a plantation worker who falls in love with the wife of a young engineer; Harlow and Gable are outstanding.
7 **College Football:** Florida State vs. Nebraska (concludes approximately at 11)
9 **Movie:** Gidget's Summer Reunion (1986). Allison Barron.
11 Tales From the Darkside
13 Ancient Lives
21 Good Neighbors
31 Canyon Consort
S Motown: The Temptations and the Four Tops
W **Movie:** Rambo

8:05
N **Movie:** Bizet's Carmen

8:30
2 **Movie:** Taps (1981). Timothy Hutton.
4 227
11 **Special:** Victor Awards
21 Bless Me Father

9:00
4 Golden Girls
13 Mystery!: Agatha Christie Mysteries II
21 Yes Minister
31 Hello Jerusalem
H Rodney Dangerfield
S **Movie:** American Ninja

9:30
4 Spitting Image: Down and Out at the White House Part II. (Part I, Sat., Aug. 30 at 9:30 p.m.)
11 News
21 Butterflies

10:00
4 Hunter
5 News
9 Billy Graham
11 **Baseball:** Yankees vs. California (concludes at 1 p.m.)
13 Film on Film: The Life and Times of Don Luis Bunuel
21 **Movie:** Dinner at the Ritz (1937). David Niven.
31 Alive From Off Center
H **Boxing:** Michaels Spinks vs. Steffen Tangstad (live)
W **Movie:** Thief of Hearts

10:30
31 Stone Carvers

10:45
N **Movie:** Camila

11:00
2 4 7 News
5 **Movie:** Shampoo (1975). Warren Beatty, Julie Christie, Lee Grant. A male hairdresser, who beds his female customers, gets into serious trouble with the husband of one of them; marvelous cast topped by an Academy Award–winning performance by Grant.
9 Wrestling
13 **Movie:** Dark Journey (1937). Conrad Veidt, Vivien Leigh.
S Bizarre '86 (cc)

11:30
4 Saturday Night Live
7 News

21 Comedy Tonight
S **Movie:** Malibu Express
H Training Camp: The Bulls Are Back

11:45
2 You Write the Songs
7 **Movie:** Ice Station Zebra (1968). Rock Hudson.
W **Movie:** Rising Star

12 MIDNIGHT
9 **Movie:** Prisoners of the Lost Universe (1983). Richard Hatch.
21 Alive From Off Center
H Not *Necessarily* the News

12:15
2 MTV Top 20 Video

12:30
H **Movie:** American Flyers (cc)
N **Movie:** Secret Honor

1:00
4 Ghost Story
11 Twilight Zone
W **Movie:** Heartbreakers

1:15
2 **Movie:** The Great Waldo Pepper (1975). Robert Redford.

1:20
S **Movie:** The Bad News Bears in Breaking Training

1:30
11 News

1:50
5 **Movie:** Mussolini and I (1985). Bob Hoskins.

2:00
4 This Week in Country Music
9 **Movie:** Night Freight (1955). Forrest Tucker.
11 At the Movies

2:25
H **Movie:** Strangers Kiss

2:30
4 Ben Casey
11 **Movie:** Silver River (1948). Errol Flynn.

2:40
7 **Movie:** Charlie Cobb: Nice Night for a Hanging (1977). Ralph Bellamy.

3:00
W **Movie:** Rambo

3:05
S **Movie:** The Neverending Story (cc)

3:30
4 **Movie:** The Man Who Knew Too Much (1934). Leslie Banks.
9 Return of the Saint

3:37
2 News

4:00
H Rock and Rule

4:22
2 **Movie:** Ode to a Dying Love (1972). Christine Belford.

4:30
9 Jackie Gleason Show
11 One Step Beyond

4:45
S **Movie:** The Blue Hotel

5:00
9 News
11 One Step Beyond

5:25
H Rodney Dangerfield

5:30
9 11 News

SUN., SEPT. 7

6:00
5 Black News
9 In Depth
11 Insight
S Andrew

6:30
2 **Premiere:** Young Universe
4 Joy of Gardening
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People
H **Movie:** Turk 182!
S Who Am I This Time?

6:45
11 Davey and Goliath

7:00
2 Daybreak
4 Here's Lucy
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 The People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
S **Movie:** Pee-wee's Big Adventure (cc)

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 News
11 Ever Increasing Faith

8:30
2 For Our Times
7 Tiempo
9 It Is Written
13 Mister Rogers
H Fraggle Rock (cc)

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street (cc)
21 Nature of Things
H **Movie:** Electric Dreams
S Goldie—The Last of the Golden Bears
W **Movie:** Give My Regards to Broad Street

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Jem

10:00
4 Essence
5 **Movie:** Angels in Disguise (1951). Leo Gorcey.
7 America's Top Ten
9 Sunday Mass
11 Super Sunday
13 Mister Rogers
21 Good Neighbors

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
13 Wild America
21 Bless Me Father
S **Movie:** Excalibur

11:00
2 Wall Street Journal Report
4 Meet the Press
9 David Toma Show
11 FTV
13 **Tennis:** Junior Tennis Championships
21 Yes Minister
H The Movie Makers
W **Movie:** All of Me

11:15
5 **Movie:** The Golden Idol (1954). Johnny Sheffield.

11:30
2 Newsmakers
4 News 4orum
7 David Brinkley
9 World Tomorrow
11 **Movie:** Jack and the Beanstalk (1952). Bud Abbott.
21 Butterflies
H **Movie:** Ups & Downs

12 NOON
2 This Is the NFL
4 McLaughlin Group
9 Dr. Schuller
13 Capitol Journal
21 Wall Street Week

12:30
2 NFL Today
4 NFL '86
7 Eyewitness News Conference
13 Inside Albany
21 **Movie:** Sing While You're Able (1937). Pinky Tomlin.

12:45
5 **Movie:** The Norseman (1978). Lee Majors.

1:00
2 **Football:** Philadelphia vs. Washington (concludes at 4)
4 **Football:** Cleveland vs. Chicago and Jets vs. Buffalo (concludes at 7)
7 Like It Is
9 Greats of the Game
13 Firing Line
S **Movie:** Blithe Spirit
W Tina Turner

1:30
H **Movie:** Just One of the Guys (cc)
9 **Baseball:** Mets vs. San Diego (concludes at 4)
11 **Movie:** The Trouble With Girls (1969). Elvis Presley.

2:00
7 Ebony/Jet Showcase
13 Great Performances: Dance in America
21 Behind Bars—An in-depth study of the conditions in prisons across New York State.
31 World TV Presents Chinese Programming
W **Movie:** Breakin'

2:30
5 **Movie:** The Russians Are Coming! The Russians Are Coming! (1966). Alan Arkin. Great photography and good comic skits highlight this comedy about a Russian submarine which lands off the coast of New England.
7 **Movie:** Back to God's Country (1954). Rock Hudson.

3:00
13 Soundings
21 European Journal
31 Washington Week in Review
S **Movie:** Electric Dreams

3:30
11 This Week in Baseball
21 Fall Preview Reel
31 Wall Street Week
H **Movie:** Turk 182! (cc)

4:00
2 **Tennis:** U.S. Open—Men's Final (concludes at 7)
7 **Golf:** Chrysler Cup (concludes at 6)
9 Kiner's Korner
11 **Baseball:** Yankees vs. California (concludes at 7)
13 Evening at Pops
21 Inside Albany
31 Masterpiece Theatre
W **Movie:** The Fantastic Adventures of Unico

4:30
9 Greats of the Game
21 Adam Smith's Money World

5:00
5 Kojak
9 Black Sheep Squadron
13 Comrades
21 Moneymakers V
31 Mystery!: Agatha Christie Mysteries
S Master Harold . . . "and the boys"

5:15
H Fraggle Rock

5:30
21 John McLaughlin: One-on-One

5:45
H **Movie:** The Karate Kid (cc)

6:00
5 **Movie:** Butterfield 8 (1960). Elizabeth Taylor. Slick melodrama of a call girl who falls in love with a married man; boasts a strong supporting cast as well as Taylor in her first Oscar–winning role.
7 News
9 S.W.A.T.
13 Currents
21 Wild America
31 U.S. Nippon Newscope
W **Movie:** Xanadu

6:30
7 News
13 Washington Week in Review
21 Profiles of Nature
S **Movie:** Pee-wee's Big Adventure (cc)

7:00
2 60 Minutes
4 Silver Spoons
7 Disney Sunday Movie
9 Switch
11 Fame
13 Canyon Consort
21 Austin City Limits
31 Japanese Theatre

7:30
4 Punky Brewster

8:00
2 Murder, She Wrote
4 Disney's DTV Romancin'
5 Solid Gold
7 **Movie:** Winds of War (1983). Part I. Robert Mitchum.
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 River Journeys
21 **Movie:** My Love or Yours (1939). Fred MacMurray.
31 Odyssey
H **Movie:** Perfect
S **Movie:** Excalibur (cc)
W **Movie:** Pee-wee's Big Adventure

8:05
N **Movie:** The Home and the World

8:30
9 Face-off

9:00
2 **Movie:** Secrets of a Mother and Daughter (1983). Katharine Ross.
4 **Movie:** Popeye Doyle (1985). Ed O'Neill.
5 Star Search
9 New Jersey People
11 Forgotten Children of the '80s
13 Masterpiece Theatre
31 Te Maori: A Celebration of the People and Their Art

9:30
9 In Depth
21 Fall Preview Reel
W **Movie:** All of Me

10:00
5 11 News
9 Straight Talk
13 SCTV
21 Mystery!: Agatha Christie Mysteries
31 International Television
H **Movie:** Yuri Nosenko, KGB

10:15
N **Movie:** Winter Flight

10:30
5 Sports Extra
11 Christian Science Monitor Reports
13 Alive From Off Center
S Brothers (cc)

11:00
2 4 7 News
5 **Premiere:** Dream Girl U.S.A.—First-run program featuring the most beautiful women in America competing in a weekly pageant show.
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 Only When I Laugh
S The Frantics

11:15
2 News

11:30
5 Seeing Things
7 News
9 Jackie Gleason Show
11 The Honeymooners
21 Comedy Tonight
S **Movie:** Electric Dreams
W **Movie:** Breakin'

11:35
H **Movie:** Just One of the Guys (cc)

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 Sports
7 **Movie:** The Initiation of Sarah (1978). Shelley Winters.
9 Jimmy Swaggart
11 Star Trek
21 Alive From Off Center
N **Movie:** The Little Theatre of Jean Renoir

12:30
4 Fridays
5 Naked City

1:00
2 Barnaby Jones
9 **Movie:** Port of New York (1949). Yul Brynner. Brynner made his film debut in this drama about a customs agent cracking down on narcotics.
11 Tales From the Darkside

1:15
S **Movie:** Blithe Spirit

1:20
H **Movie:** Warning Sign (cc)

1:30
4 **Movie:** The Perils of Pauline (1947). Betty Hutton. Entertaining musical comedy of silent-screen star Pearl White; an energetic Hutton, as well as the appearance of several silent-screen stars, make this film a gem.
5 David Susskind
11 News

1:55
7 **Movie:** Great Scout and Cathouse Thursday (1976). Lee Marvin, Oliver Reed.

2:00
2 News
11 Star Games

2:30
9 Burns and Allen

3:00
9 The Saint
11 **Movie:** The Daring Dobermans (1973). Charles Robinson.
S Master Harold . . . "and the boys"

3:05
H **Movie:** Zapped! (cc)

3:15
4 Visiones

3:45
4 First Estate: Religion in Review

4:00
9 Jackie Gleason Show

4:15
4 News

4:30
9 Jackie Gleason Show

4:40
S Who Am I This Time?

4:45
H **Movie:** The Detroit Comedy Jam

5:00
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:40
S Goldy—The Last of the Golden Bears

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.

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Days 212-686-1157 Eves 516-621-6392

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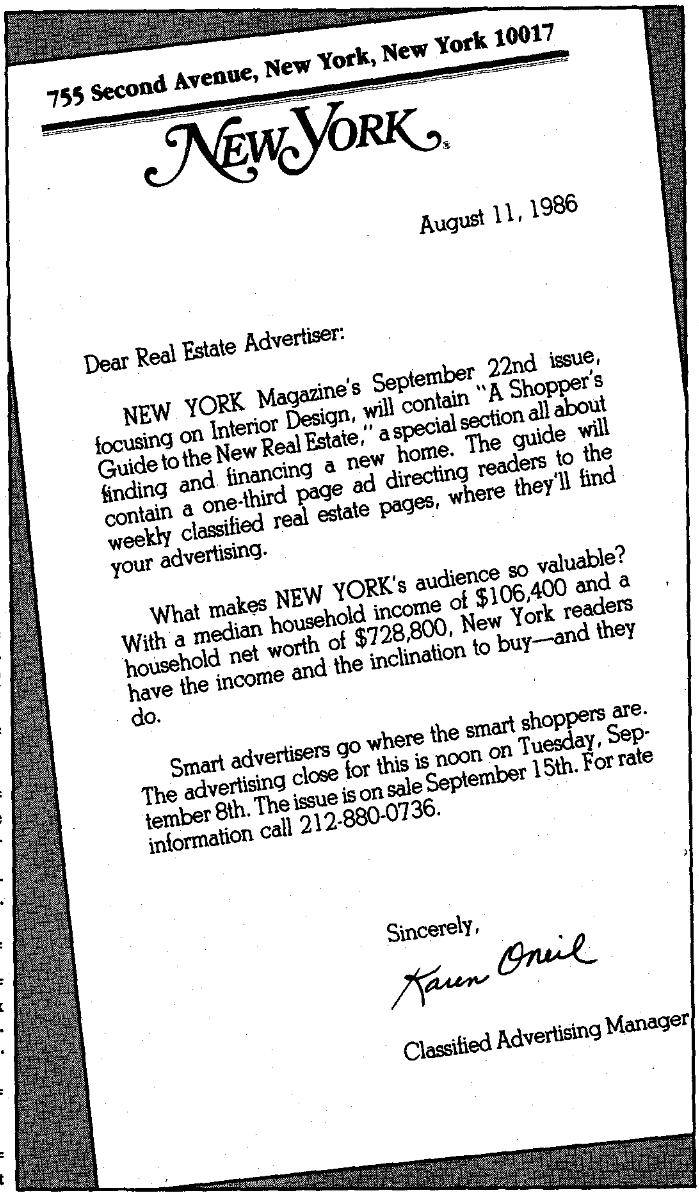

755 Second Avenue, New York, New York 10017

New York.

August 11, 1986

Dear Real Estate Advertiser:

NEW YORK Magazine's September 22nd issue, focusing on Interior Design, will contain "A Shopper's Guide to the New Real Estate," a special section all about finding and financing a new home. The guide will contain a one-third page ad directing readers to the weekly classified real estate pages, where they'll find your advertising.

What makes NEW YORK's audience so valuable? With a median household income of $106,400 and a household net worth of $728,800, New York readers have the income and the inclination to buy—and they do.

Smart advertisers go where the smart shoppers are. The advertising close for this is noon on Tuesday, September 8th. The issue is on sale September 15th. For rate information call 212-880-0736.

Sincerely,

Karen Onil

Classified Advertising Manager

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To place your ski rentals in NEW YORK's new Travel Section

RON STERN

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is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
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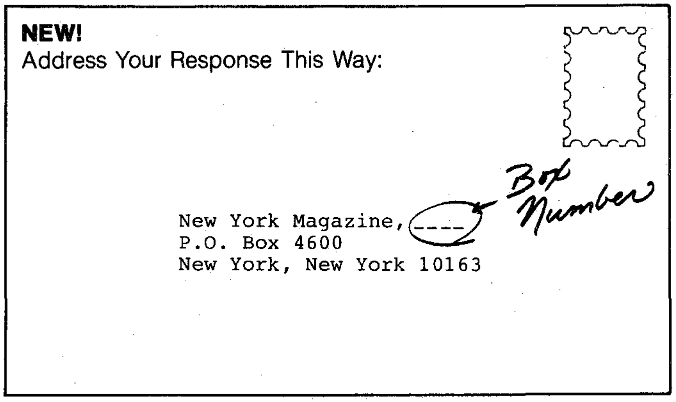

NEW!
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Talented, Attractive, Fun—Creative, Jewish female, 30, seeks sensitive, caring, handsome, intelligent, Jewish male, 28-40. Note/phone/photo. NYM Y083.

Successful Handsome Lawyer—43, 6', 180 lbs, blond hair, blue eyes, very athletic with a touch of spirituality, seeks pretty, warm, intelligent and interesting woman of child-bearing age who believes matter comes from mind - for a close loving relationship that will bring out the best in both of us. Please send photo with response. NYM F050.

Aging Aviator (49)— With IFR Hawk. Seeks low flying angel. NYC/NJ. She, perceptive, stunning, and delightful. I am normal, uncomplicated, ordinary Englishman whom she might enjoy flying with. If we can fly, think of all the other things we can share. NYM S390.

Fly First Class—Extremely handsome, adventurous Jewish businessman, 27, seeks beautiful, intelligent, sensitive lady who knows how to share and enjoy the most exciting things in life. Photo/Phone. NYM S392.

Warm, Attractive Oriental Female—30, outgoing, ambitious yet reserved, seeks successful, sincere, romantic, good-humored male, 29-40, who yearns as I do for a family. Photo/phone. NYM Y124.

I'm Not A Princess—So frogs need not apply. Pretty (a la Streisand), 33, trim (5'5", 130 lbs), Jewish woman lawyer, seeks successful, Jewish man ready to settle down. Share my love of travel, the arts, good food, good talk, and great laughs. Phone/note. NYM Y085.

Sexy, Elegant, Mature Woman—Seeks unattached man, 65 plus. NYM E687.

Won't Last Long—Warm, attractive, intelligent, successful, active, Jewish woman, 29, 5'7", never married, seeks intelligent, caring, secure man for special friendship leading to marriage and family. Photo/note/phone. NYM S354.

Class Act—Professional, pretty, Jewish woman, 38, seeks professional male, 35-50, who is slim, emotionally/financially secure, loving, sincere, marriage-minded, willing to share life's finer moments. Phone/photo/bio. NYM E688.

Huggable MD—Playful, handsome, slim, sensitive, 30's, Ivy, successful, seeks compassionate, pretty, Jewish female, 20's, non-smoker. Note/photo, a must. F056.

Bright, Musical Woman—37, fit, career-minded, seeks creative man. NYM E703.

Pretty Jewish Widow—49, 5'3", in shape, intelligent, refined and solvent, seeks equally solvent, unmarried Jewish gentleman, late 40's-late 50's, with all his neuroses under control, and readiness to enjoy NYC and suburban pleasures with delightful, charming, South CT me. Please send short bio and home telephone number. NYM F055.

Attractive Southern Widow—Slim, blond, Wasp, 62, 5'7", enjoys golf, tennis, bridge, traveling. Gentleman (55-70), need a partner? Letter/photo. NYM S349.

Financially Secure Male, 49—Main assets: ability to give and receive emotionally and materially. Main interests, people and animals. Photo, please. NYM S350.

Romantic Dreams—Very pretty, 5'9", slender, 30, female, former model, seeks professional male, 30-40, slender, tall with dark European looks who believes that true and lasting love does exist, not only in dreams. Hand-written replies only with photo. NYM S351.

Looking To Share The NY Experience—Career-oriented female, attractive, mid-20's, seeks intelligent, fun-loving male, 25-35. Bio/phone/photo. NYM Y081.

Pretty, Jewish Female—Professional, 31, down-to-earth, enjoys skiing, playing with guitar, movies. Looking for nice Jewish guy with sense of humor. NYM Y082.

Outdoor-Loving Professional—Early 30's, enjoys cycling, sailing, country weekends, city nights, seeks vivacious, intelligent, warm, outgoing woman, 25-36. Photo/phone/note. NYM S352.

Unique Beauty—Wit, brains and integrity, mid 30's, seeks prince with same. No frogs, please! Phone/photo. NYM Y084.

Very Handsome—Athletic male, 35, needs petite, attractive lady. Photo. NYM E686.

1962 Model—Female, mint condition, must be seen by tall, great-looking, Jewish guy, 26-32. Photo/phone. NYM E689.

Sail With Me—Or help me renovate my Conn. beach house. Single, Jewish male, 33, sometimes quiet, sometimes adventurous, seeks attractive, intelligent, energetic woman, age 22-30, preferably from Conn. or Westchester. POB 3063, Stamford, Ct. 06905.

48, Dynamic, Independent—Entrepreneurial woman, red hair, good figure, very pretty, seeking adventuresome, sexy, witty, warm, successful, urbane man, 40's-50's, who is realistic but not afraid to dream. Do you love music, good books, travel, long walks, dancing the night away, dining by candlelight, visiting friends, seeing movies, off-Broadway theater, talking until dawn, laughing, stalking museums/galleries? Me too. Drop me a line with your phone. NYM Y086.

Very Pretty, Shapely Brunette—Non-smoker, 32 looks 25, 5'2", happy, genuine, loves laughter. Seeks accomplished Jewish male, heart of gold, wants lasting relationship, 29-36, slim. Quick response with photo. NYM S355.

Attractive, Successful Businesswoman—5'8", desires outgoing, physically fit, intelligent, caring man, 50-65, to share dancing, Bach - Brubeck, travel, theater, friends and all that life offers. NYM S357.

Handsome, Male-33, 5'10"—Professional, enjoys travel, music and long walks. Seeks warm, very pretty, slim female. Photo, please. NYM S358.

Jewish American Princess—Warm, caring, person with beauty, brains, and a great figure, seeks a handsome, fun-loving, affectionate, macho man, 45 plus, with a great personality, who likes dining, dancing, theater, traveling, movies, sports, evenings at home. Send photo/bio/phone. NYM Y089.

Still Water Runs Deep—In this vivacious female Manhattanite with infectious joie de vivre, seeking warm, witty professional, age 30-45, who enjoys Big Ten football, Baryshnikov, Belushi and Broadway. Note/phone/photo, please. NYM Y090.

Tall MD/Musician—30, wry, romantic, responsive, alliterative, seeks non-smoking woman, 24-34, with beauty, intelligence and heart. Photo. NYM Y091.

Pretty Italian-Irish, Green-Eyed—Queens female, romantic, slim, loyal, educated, brunette with traditional values, seeks professional Christian man, 25-32. Letter/ photo. NYM E690.

Beautiful Bright Warm—5'10", sincere, classy, educated, creative, very successful, raven-haired Jewish woman, 31, seeks a best friend. He is fun-loving, tall, upscale, sensitive, intelligent and cultured. To love, share, build. NYM E691.

Floridian Aries—39, seeks tall, bright female! Lover! Marriage?! NYM E699.

Be My Anchorwoman—Attractive man, 37, wants pretty non-smoker for walks, talks etc. Photo/phone/note. NYM E692.

Congenial Jewish Physician—5'10", 50ish, interest in tennis and books, seeks educated, comely, Christian, childless, Caucasian female, to 38. NYM E693.

Sensual And Spunky—Attractive, independent Jewish woman, 28, seeks emotionally stable man, 30-40, for a lifetime of magic. Note/phone. NYM E694.

Westchester Businessman—Divorced, tall, late 50's, interested in opera, fine dining/good conversation, wishes to meet woman with same interests. NYM Y092.

Wanted:—A very alive, single, 40 plus, man with zest for life, imagination, wit and humor. Prefer previously married father who enjoys outdoors, is reasonably solvent, healthy and interested in an attractive, sexy, successful female with similar attributes. NYM Y093.

Loving, Attractive, Intelligent—Elegant yet down-to-earth, monogamous female, 45, Jewish, not religious, successful at work and home life. Looking for an enthusiastic male counterpart. Please respond if you're ready for a rewarding, committed relationship. NYM Y094.

I Never Lie—Very pretty Jewish widow, adventurous, youthful, fun, 50's, ready to love again, seeks happy, secure, quality man, 54-64. I'm waiting! NYM E697.

If You're A Man—With a good sense of humor, a zest for life and capable of sharing an exciting and interesting life with a 32-year-old, professional woman, please write. NYM Y095.

Serious But Adventurous—Woman, 35, interested in meeting confident, preferably athletic man, to enhance an otherwise rich life. NYM E698.

Adorable Bubbly Commercial Realtor—Divorced female, two children, seeks Jewish male, over 35, 5'8" plus, witty, warm, accomplished. Photo/bio. NYM S359.

Ivy Dropout—Female, 39, 5'7", seeks literate, fun soulmate. NYM E700.

Man, 60—Would love to meet lady of good breeding - with interest in arts, walks, and humor too, who likes to dine out or impromptu, and willing to travel, even to Timbuktu. NYM S360.

Hi—35, 5'8", divorced Jewish male, no kids, tired of the singles world, seeks Jewish female, 30-37, slim, no kids, for warm, one-on-one relationship. Photo/note/ phone. NYM E701.

Female Doctoral Student, 31—Long history cold feet, toes warming, seeks kindred sole to test water, jump in. Bio/ phone/photo. NYM Y096.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Arbitrage Company President—Non-smoker, Manhattan resident, early 30's, reticent, normal-looking, seeks simpatico female associate for movies, walks and culinary experiences. Photo, a must for response. NYM Y061.

Beautiful, Sexy—Cultured, PhD, successful woman, 5'7", 115, 39, would love a tall, thin, handsome, affluent, sexy, 40ish, Jewish man of substance. NYM Y065.

Spirited, Slender, Good-Looking—Westchester widow, 5'8", bright and outgoing, cultured but not stuffy, classy but enjoys a touch of the absurd. Ready for worldly, accomplished man, over 50, for laughter, warmth and friendship. NYM Y067.

Fergie, Move Over—This cute, trim, redhead, 33, will charm you with her warmth and humor and capture your heart. Interest in the arts and outdoors? Marriage-minded need only apply. Smile for the camera! NYM Y070.

Settled, Highly-Educated, European — Successful, international businessman in Chicago, from India, like to meet educated, very attractive lady, 25-35, no children, view to marriage. Write with photo/phone, if possible. NYM S366.

Literate, Lyrical, Analytical—Jewish man, 30, refined but not pure, top American exec for overseas company, 5'5" , of firm, fit, gymnast physique, seeks single, slender, feminine feminist, 24-32, for volatile romance. NYM Y098.

Meryl Streep Type And Entrepreneur—25, exciting, smart Jewess, seeks secure Renaissance man. Bio/photo. NYM E704.

Sexy/Sweet, Very Pretty Woman—Seeks friend, lover, husband, 38-45. NYM S367.

Easygoing Male Physician—32, Jewish, seeks female, Jewish physician, 24-31, object: moral support, romance and commitment. Photo. NYM E705.

Handsome Prince Seeks Princess—Me - 29, 6', funny, talented, white tux - no socks. You - creative, witty, miniskirt, glass slippers. Romantic date to the ball. Photo/letter/phone. NYM E706.

Not Exactly Bikini Material—This sexy NJ beauty, 22, has much more to offer. I enjoy music, photography and life. Seeking an attractive, educated, Jewish man. A sense of humor and non-smoker, a plus. Phone/photo/bio. NYM S368.

I'm Rubenesque, So What?—Are you male, 35-50, and heavily built? Do you like football, animals and a warm home? I'm a great cook, fun, compassionate, interesting and attractive and would like to meet you. Letter and phone. NYM E707.

Good Man Wanted—33 plus, with substance, humor, depth, to share zest for life, varied interests and growth relationship with a special lady. NYM E708.

Really Super Good-Looking!—Feminine, slender, sexy, successful, divorced, 40, Manhattanite, Jewish, non-smoker, seeking handsome, successful man, 35-48, for relationship. Photo. NYM E709.

Successful Southern MD—43, 6'3", 180, handsome, musician, active in arts, Wasp, interested in marriage, seeks elegant woman, 25-38, preferably with children. NYM Y097.

Playboy Bunny To MBA To CEO—Blue-eyed brunette, 41, with porcelain skin, pursues intellectual curiosity and a luxurious lifestyle. If you like dining, dancing, theater, Thoreau, ping-pong, poker, travel or tennis, or have other assorted interests, we might mix, match and grow. Emotionally available, distinguished business professional (40's) who loves life, is socially at ease and physically desirable, is invited to respond. Note/photo/phone, please. NYM E710.

Summer's Waning—The birds are paired. Male professional, 26, enjoys art, music, foreign films, the outdoors and then some, seeking to provide an enduring nest for a lightly sophisticated, spontaneous but sensitive woman. Photo/note. NYM E711.

Successful, Sensitive Surgeon—32, 5'11", slim, attractive, Jewish, seeks academic or professional woman for a relationship filled with laughter and love. Photo/bio, please. NYM S369.

Sexy, Sweet, Sensational—Nurse administrator, 39, seeks scholarly, exciting man, 35-52, who likes Chagall, champagne and cuddling. Bio/phone/photo. NYM E712.

Gentleman Be Bold—Classy, sexy lady, 41, seeks successful, sexy, hard-working, bright man, 35-45, for exciting relationship. Phone/photo/note. NYM S370.

Sailor Seeks Female Mate, 22-37—For quality voyage of life. Photo. NYM E716

Sailing Widower—60ish, with young, energetic outlook, needs pretty, avid, sailing, seagoing companion to help cruise my new 42 foot sailboat to Florida, Bahamas and more, starting late September. Non-smoker, 40-50, sense of humor, send recent photo. NYM Y100.

Successful Physician—South American, attractive, distinguished look, 5'8", 160, late 50's. Seeks attractive, nice female, late 30's-40's, 5'5" and over, likes NY city beaches, country and traditional values. Note/phone/photo, a plus. POB 220, Woodbury, NY 11797.

Former Model, Ivy/Private Schools—Professional woman who loves work, play, humor, warmth and affection, books, conversation, seeks male, 35-50, of the same. Phone/photo, please. NYM E714.

Single White Female—Christian, seeks sincere, 35-45, law enforcement or professional male. Photo. NYM E715.

White, Male, Single—Professional, 50, with varied interests, seeking warm female, 35-40, for relationship. NYM E717.

Attractive, Successful Manhattanite—Youthful, 35, 6', 175 lbs, blue eyes, clean-living, sensitive, Jewish man, into classical music, sports, seeks tall, beautiful, slim, secure, 24-32, woman to share and care, perhaps forever. Photo/phone/phrases. NYM S371.

Social Misfit—34, seeks natural beauty into subtitles, hoops, theater, fun in the sun, Kid Creole and wanderlust. Photo/intelligence, appreciated. No whiners, please. NYM S372.

Lady Doctor, Jewish—Attractive, caring, sincere, with traditional values, seeks comparable male counterpart, 31-38, for serious relationship. Photo/bio/phone. NYM E722.

Nice, Successful Guy—Seeks attractive, independent, bright woman who's equally nice, 25-33. I'm an active advertising exec, 40, with many interests, who loves both country and city lifestyles. Note/photo, appreciated. NYM E718.

Exuberant, Attractive Female—Psychologist, 37, slender, romantic, unconventional. Enjoys jogging, hiking, travel. Seeks intelligent, compassionate man. Photo, appreciated. NYM E719.

Atlanta Millionaire—43, looking to tie the knot. Seeking beautiful Wasp woman. 30's. No children. No taller than 5'4". Phone/photo. NYM S373.

Teach Me French—Very successful executive, divorced, 50, good-looking, athletic, articulate, well-traveled, sincere. Seek French-speaking, pretty woman, under 40, sensual, intelligent, non-smoker. Send note/photo/phone. NYM E720.

Cute NJ Guy—Relocated, 28, 5'10", 170, nice hair with a touch of grey, blue eyes. Often charming, always honest, quite romantic. Photo, appreciated. NYM Y101.

Momma Told Me—You better shop around. Sexy, green-eyed brunette, 26, looking for a tall, successful, affectionate Jewish man to match her shopping list. Photo/phone. NYM E721.

Handsome, Bright, Down-To-Earth—Successful Jewish exec, 34, fit and slim, 6'3", with sensitivity, integrity and humor. Seeks to please the heart of a bright, slim, pretty, non-smoking female, 5'5" plus, accomplished, self-assured and unpretentious. Prefer NYC, Northern suburbs. Photo, appreciated. NYM Y102.

Rich, Professional Man—Seeks pretty Jewish woman, 24-35. NYM E723.

A Unique, Attractive, Intelligent—Sensitive, Eurasian woman, 25, 5'10", unpretentious, Ivy premed, seeks bright, romantic professional. Phone. NYM Y104.

Far From Perfect—Attractive, okay guy - tallish, rugged face, tender, gruff, caring, honest, romantic, young 57, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others): skiing, jogging, tennis. For myself: theater, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. Would be nice if you are bright, very attractive, 37-45. Recent, accurate photo, a must. Phone. NYM S374

If You're A Man—And like '86 music, are non-conformist, some kind of genius and handsome, rush photo to unique, striking, tender lady, 40's. NYM E724.

Widow Prefers Widower, 50-60—If you are huggable, at ease with kids and dogs, have diverse interests and are reasonably articulate, drop me a line. NYM E726.

Black Female Wanted—By white male, 27, blond. POB 624, Bethpage, NY 11714.

CT Beach Lover—Professional woman, 33, seeks professional man with sense of humor and intelligence for walks, theater and dining. Non-smoker. NYM E728.

A Lady Looking For Fun—And romance. This slightly outrageous New Jersey entrepreneur will be your answer! I'm 6', well-built, age 40. Nothing ventured nothing gained. Photo, appreciated. NYM S375.

Worldly, Not Jaded—Successful advertising executive is looking for the kind of woman who is equally at home in ermine and pearls sipping Black Bush at "21" or in shorts and sandals with a picnic basket at Central Park. If your tastes are world-class and winsome at the same time, I want to meet you. I'm a good-looking, 30-year-old, 6' male who wants to meet an eclectic lady for good food, good times and good friendship. NYM E725.

Athletic, Professional, Jewish Female—27, 5'5", seeking the man who's intelligent, fun, enjoys outdoors and sports and desires to do new things. If you desire a quality relationship/friendship, please send note and photo. NYM E729.

Bright, Witty Widower—50, 130 lbs, 5'6", without dependents, professional. Seeks one woman to be the most important person in his life. NYM E731.

MD, Mid-20's, Attractive—Seeking meaningful relationship with Jewish, professional female. Please send note/photo. NYM E732.

Millionaire—Handsome, 38, seeks cover-girl, 20-30. Photo, a must. NYM Y107.

Good-Looking, Jewish Male—28, 6', 170 lbs, curly hair, seeks pretty, Jewish female. My interests include sports, movies, dining out and having a good time. Photo/ phone. NYM E733.

Attractive LI Exec, Female—Sincere, classy blond, tall, slim, diversified interests. Seeks 6' or over, good-looking, slim gentleman, non-smoker, 44-56, for meaningful relationship. NYM S380.

"New Man" Wanted—Female MD, 42, with varied interests and talent, seeks life-mate/friend in mid 30's. Must be successful, secure and flexible; non-smoker. Handwritten letter, please. NYM Y108.

Rugged-Looking Italian—Tall, well-built, mid-thirties, educated, looking for down-to-earth, affectionate, sexy, Christian woman. Photo, please. NYM E703.

Bright, Attractive, Creative—Successful career woman, seeks a sensitive, successful, sharing, non-smoking man, 35-48, with an endearing sense of humor and a soft spot for dark hair, freckles (just a few) and a great pair of legs. Photo/phone/letter. NYM Y109.

Slightly Wacky Writer—Slim, pretty, mid 30's. Suffers from the delusion that somewhere a hip, creative man with depth still exists. Photo. NYM Y110.

Handsome, Black, Media Exec—Early 40's, looking for an intelligent, lovely woman to share his interests in movies, theater, music, sports, travel and life's deepest emotions. Photo is important, race is not. NYM S381.

Sensitive, Romantic Lady Desired—To share love of life in New York - opera, walks on beach, theater, restaurants - hopefully much more. NYM E736.

Petite Slim Pretty—Seeks man, 55-65, for serious relationship. Enjoy dancing, dining, intelligent conversation. NYM E737.

Handsome Man With Law Firm—Search of attractive, sensual woman, 40-50, on heavy side, for dinner, theater, passion, romance, lasting relationship. Best 22 cents you've ever spent. NYM S382.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

I Know You're Out There!**—*Male, 24,*** seeking that special woman to share concerts, movies, theater and whatever else develops! Phone/photo. NYM Y119.

Warm, Pretty, Refined—27, slim, successful, Jewish gal ready to switch gears. Seeks intelligent, handsome, athletic man, 26-35, with eclectic interests, strong family values, sense of humor. Tennis player a plus. Don't hesitate. NYM Y120.

A Successful Businessman, 31—Thinks an attractive, intelligent, giving woman will find those same qualities in me. Seeking tall, slim, self-assured, 24-30 year-old, interested in developing caring relationship while having a good time. Photo. NYM E747.

Wild Socks, Long-Legged Redhead—Funky female NYC tourguide, 41, seeks tall, articulate male. NYM E748.

Object: Time Sharing—Mildly athletic widower of 63 years anticipating new adventures with an exciting, chic, sexy, outgoing female who has shed her inhibitions and is ready to select from life's fantastic menu in order to improve one's quality of life. What have you got to lose? Photo/phone, please. NYM E738.

Mid 40's Male—Country and tropical island homes, good-looking, great sense of humor, kind, gentle, sincere, seeks a fun *female for friendship, romance or more.* Phone/photo. NYM E739.

Fly Fisherman Wanted—Bright, attractive woman wishes to learn art of fly fishing from male counterpart. NYM Y111.

Loving Every Minute Of It—Very successful, romantic and athletic man, 27, seeks very attractive, happy Jewish woman who loves the outdoors and an active life, to make it all worthwhile. Note/photo, please. NYM E743.

NJ Lady—Slim, pretty, 48, seeking spirited, romantic, best friend for solid relationship. NYM Y116.

One Man Woman—Petite, feminine, arty, intelligent. Enjoys good life with highly-educated, warm, professionally secure man, 50-60. Photo/note. NYM S388.

Extremely Handsome—Tall, well-built, intelligent, 30, European-American, well-off. Looking for compatible female. Photo, a must. NYM E750.

6'4" Jewish Male, 44—Sincere, sensual exec, seeks male counterpart. Letter/photo to: POB 53573, OKC, OK 73152.

Gentleman Attorney—Maryland resident, 52, youthful, trim, energetic, sincere. Seeks high-quality, marriage-minded lady, late 30's-early 40's, petite, feminine, non-smoker, attractive and level-headed. Photo, appreciated. NYM E740.

Lovely Lady—Spirited, compassionate, cultured and talented, professional woman would like to share the future with a man who is young-at-heart and a real mensch. I'm slim, attractive, mid 50's, 5'6", brown hair and green eyes and I love life. I welcome a tall, slim, secure, quick-witted, mature gentleman for a loving and caring relationship. NYM Y114.

Young, Successful Business Exec—38, 5'6", in medical field, seeks attractive, professional female for lasting relationship. NYM S383.

Bergen County Businessman—5'10", lean, non-smoker, 50's, seeking slim, pretty lady, 35-45, over 5'4". Note/photo, please. NYM Y115.

Successful, Handsome Attorney—Age 32, seeks sensitive, intelligent, warm "soul mate" - ideally an attractive, discreetly sexy, long-haired, blond professional female (age 23-30), who enjoys swimming, Caribbean beaches, theater, walks in the country, reading and who feels "undiscovered" by the type of person she would like to meet for a serious relationship. Photo/note. NYM E741.

Successful Surgeon**—*42, 5'11", seeking a*** very attractive, independent, professional woman, 30's, to share good times and country life on the north shore of Long Island. Playing golf, an asset. Recent photo/note/phone. NYM E742.

Seeking Extraordinary Man—35-45, with terrific sense of humor; successful, intelligent, romantic. A friend to match wits; a playful athlete with everything except someone to share it with. If you fit the bill and you have some skepticism about ads, but you'd like to meet a zany, energetic, bright woman, 33, with fabulous smile, twinkling eyes and love of life, send photo/phone/note. NYM S384.

Tall, Slim, Pretty—Cultured, professional, Wasp woman, seeks male counterpart, 44-56. If you are emotionally mature, successful, sincere, with or without children and adventurous, let's exchange photo/notes. NYM Y123.

Dynamic, Attractive, Bubbly—LI professional, late 40's, sports-minded. Seeks sincere, Jewish gentleman in 50's, to share her life. NYM E751.

Send Dove Bars—There's never enough. LI/NYC man in entertainment business, seeks female, 24-31, Jewish, to share Woody movies, Odd Couple reruns, Met games and me. Note/photo. NYM E744.

Kansas Graduate Student—23, 6', slim, seeks special lady: white or Oriental, very attractive, slim, 5'6" plus. Photo. NYM E745.

Cute And Cuddly—Jewish female, 30, seeks equally cute and cuddly, Jewish, sneakers-and-jeans kind of guy, 30-40, to snuggle with this winter. Photo, appreciated. NYM Y117.

Kerouac-Woody Allen Hybrid—MD, 31, financially secure, 5'11", dark, slim. Into NY wilderness, travel, fine food, walks, rapping, theater. Starting career at major NY hospital and seeks bright, hip woman, 23-33, as long-term companion, to share fruits of growing practice. Photo is highly appreciated. NYM S385.

Beautiful Quality Oriental—Lady, 40's, in advertising. Warm, loves cooking and outdoors. Looking for gentleman, 45-55, for meaningful relationship. Photo/phone. NYM E746.

Pretty, Petite Professional—Creative, intelligent, romantic adventurer, great sense of humor. Likes: museums, music, art, movies, theater, walks on beach, picnics in parks, mystery weekends. Interested in a sharing/caring, forever-after relationship with male, 35-45. Non-smoker. Note/phone. NYM E508.

Fetching Professional—White, single, Jewish. Seeks sincere man, 5'9" plus, 48 plus, for relationship, museums, sports, music, travel. Photo/pen. NYM E657.

Homely, Gangly, Skinny Old Maid—Craves romance with tall, erudite, non-smoking, well-heeled prince. Sense of humor critical and so is photo. Age 34-60. NYM E585.

Bored, Never Boring—28, investment banker, successful, addicted to Donald Fagan, Pimms, spinnaker runs, back rubs, Harold and Maude, XJ6, riojas, polo ponies, Wall Street Journal, big families, Garfunkle, Garp, golden retrievers, skeet. Seeks kindred female spirit, 25-35. Must be pretty, ambitious, kind, very bright, well-read. Send help. NYM S389.

Warm, Attractive Oriental Female—30, outgoing, ambitious yet reserved, seeks successful, sincere, romantic, good-humored male, 29-40, who yearns as I do for a family. Photo/phone. NYM Y124.

Elegant Yet Earthy—Bright yet sensuous NYC Jewish woman, seeks man, 39-55, with whom to share the pleasures of heart and mind. NYM E589.

Man, 33, Seeks Full-Figured Woman—Cute, warm, for relationship. NYM E601.

Wanted—One special, Jewish, unique lady to love, spoil and marry, no older than 45. Bio/phone/photo. NYM E613.

Intelligent, Sexy, Good-Looking Man—30's, fair, 5'11", with a fascinating mind, affluence and charm, loves play and partying, seeks a shapely woman, 19-29, who enjoys fun, dressing outrageously, dancing and who truly loves being enjoyed. Full photo/phone. NYM Y031.

Attractive NJ/NY Attorney—Female, 43, wishes to meet "the right male partner" for possible merger. NYM E628.

Mr. Nice Guy—Besides being very attractive, 41, with a successful business career and varied interests (fitness, sports, films, theater), I am, most of all, a really nice guy. I am seeking a very attractive, Christian woman, 31-45, who enjoys her career and is active in sports/arts. Qualities which I most admire are intelligence, sincerity and a good sense of humor. Bio/photo/ phone, a must. NYM E646.

Looking For Forever—You're male, 36-48, 5'11" or taller, successful, with a passion for life and love. You must be affectionate, giving, and a sports fan. I am an attractive, classy, black woman, 35, who wants to share feelings, hugs and the exhilaration of love. Photo (a plus), note, phone. NYM Y059.

Beautiful Long-Legged Brunette—Financially stable, professional, 41, (you wouldn't believe it!) seeks warm, giving, emotionally mature, good-lookin', tall, non-smoker, successful, male, 40-50, with athletic tendencies, good humor, who wants to share innermost thoughts and maybe more. Photo/phone. NYM S386.

Entrepreneur—34, tall, handsome, well-built, bright, aggressive, creative, sensitive. Seek quality not quantity, in meeting very attractive, energetic, talented, all-together lady. Photo a must. NYM E749.

Natalie Wood Type—27, seeks sincere Manhattan gentleman, 35-43, for relationship leading to trust, love, friendship. Photo/phone. NYM Y121.

ANNOUNCEMENTS

Jerry, You Left No Number—In response to NYM K874 - Long-Haired Redhead.

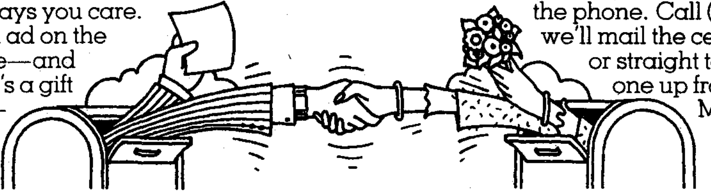
Who needs a Strictly Personals Gift Certificate?

Every Single Friend.

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

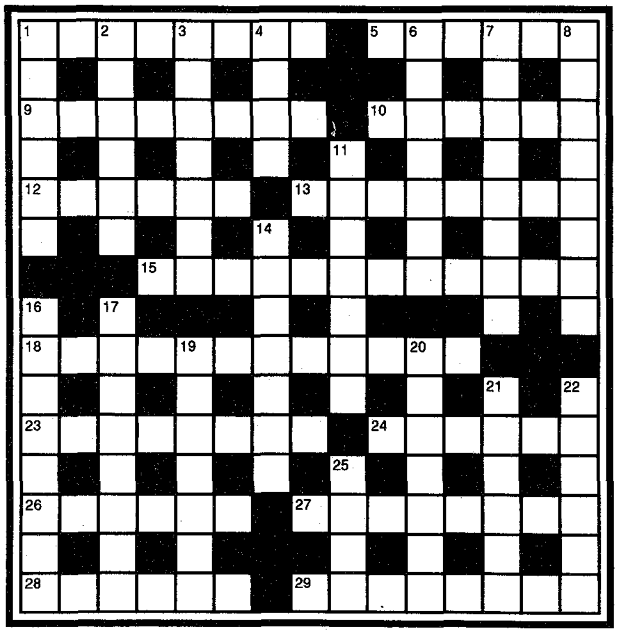
Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-5420 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.



'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 The bird would have to put something on if there were no warmth. (8)
5 A press corrupted by a few here and there. (6)
9 Utterly outside his sphere in words. (8)
10 Riding is sore work. (6)
12 Exists in the interval to provide opposition. (6)
13 The base is extraordinarily pleased about the team leader. (8)
15 Part of King Henry's meal is on the house? (6-6)
18 Children have children as the cartoonist shewed. (12)
23 Their pen has turned into stone. (8)
24 Look out when there is a dangerous insect about to turn hostile. (6)
26 Get rid of black marks for a tyrant? (6)
27 The talk goes wrong in time. (8)
28 Swollen but with nothing to take for it. (6)
29 City which has to be liberal to a degree. (8)



DOWN

1 Hesitates when Gilbert is about to declare. (6)
2 Way out for headless women. (6)
3 In migration the bird holds the right answer. (7)
4 Climbing place for the competent. (4)
6 Medicine which leaves stale smell if particular spot is removed. (7)
7 Those who tell a story afterwards go into a thing. (8)
8 For sale ripe cooked food provider. (8)
11 Fresh way of getting into prison. (7)
14 They are out of place if climbing in bad visibility. (7)
16 A drinking bout cut short by an academic near Oxford. (8)
17 Inclined to be put in order. (8)
19 Agitated when overturned in the sunrise. (7)
20 Taking average time. (7)
21 Without mother the place would go for a song. (6)
22 Always in the London area it is rigorous. (6)
25 Competition for head of the river? (4)

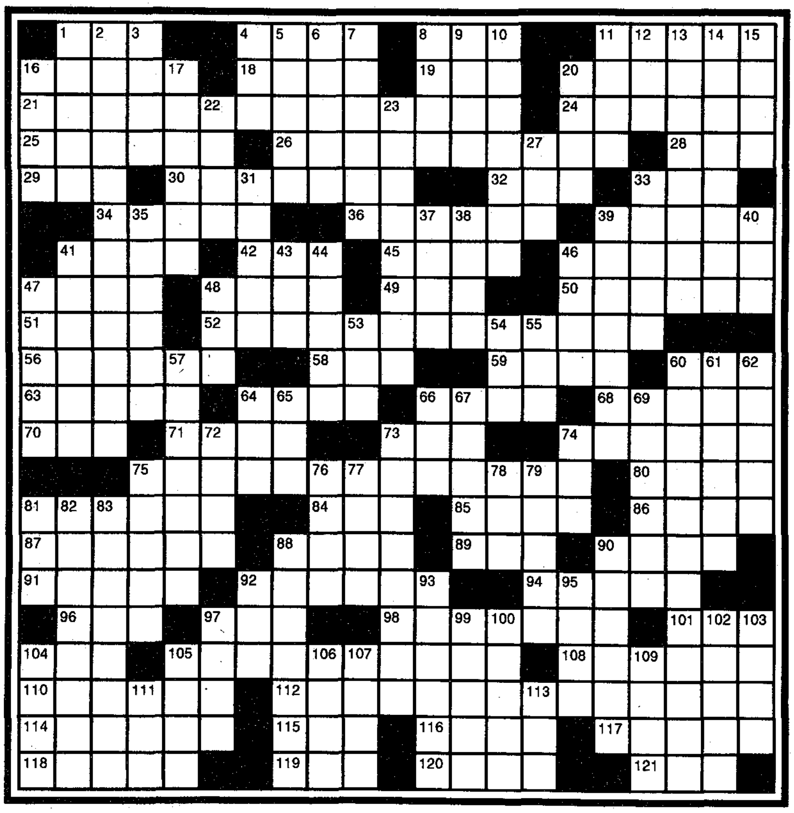
'TOMFOOLERY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 One of the Khans
4 Greek war god
8 School co-op
11 —— diminishing returns
16 Start off with ——
18 —— it (amen)
19 Comic Costello
20 Commentator Thomas
21 Tommy
24 Imitation gold
25 Send into exile
26 Inventor Thomas
28 Morose
29 Forenoon abbrs.
30 Less vivid
32 Tom
33 Short approvals
34 Fictional Tom
36 In a balanced way
39 Rorschach images
41 Edgar Allan's family
42 A Gershwin
45 Parisienne's abbr.
46 First Hebrew letters
47 Role
48 Primeval place
49 Tic-tac-toe winner
50 Do-nothing
51 Swan genus
52 President Thomas
56 Floodgate
58 Start of "The Lord's Prayer"
59 "Temple" for Indiana Jones
60 Uno e due
63 Sophocles' initial
64 Author Thomas
66 Elegist Thomas
68 London suburb
70 Old English letter
71 Young beef
73 —— de cologne
74 Spanish philosopher
75 Tom
80 Unseals, poetically
81 Portrait sitters
84 Apr. 15th addressee
85 Before phone or cast
86 Kind of drive
87 Navigation instrument
88 Coagulate
89 —— hoo!
90 Was lachrymose
91 Religious images
92 African nation
94 Patriot Thomas
96 Barbary beast
97 U.K., formerly
98 Writes back
101 High Moroccan area
104 Second sight, for short
105 Tom
108 Black Sea port
110 Gauchos' lariats
112 Cleric Thomas
114 Bandsman Tommy
115 Volga tributary
116 Borgia in-law
117 Poet Thomas
118 Llama's habitat
119 Ennis of baseball
120 Neural network
121 Antipole of SSW

DOWN

1 Garfield's middle name
2 Painter Thomas
3 Part of ABM
4 Shade of blond
5 Ponselle namesakes
6 Salerno's neighbor
7 Egotists' concerns
8 Ballet bend
9 Pigeon- ——
10 Heart chamber
11 Bereft
12 Bowl over
13 Golfer Tom
14 As —— hills
15 Escaped
16 Rhyme scheme
17 Thingumbobs
20 Plunder
22 Come in third
23 Devonshire heath
27 Recite
31 Merged: Sp.
33 New York city
35 Put new edging on
37 Opposite of aloft
38 Use the bugle
39 "—— Girl," 1944 musical
40 Ukr., for one
41 Wan
43 Vintage car
44 Off —— (sporadically)
46 In addition
47 Western brigade
48 Adult she-lamb
53 Be a candidate
54 Cider-song gal
55 "Thin Man" co-star
57 Carlsbad attraction
60 Tom
61 Interim ruler
62 Clear the tape
64 Deface
65 Son of 1-Across
66 Needlefish
67 Having potholes
69 Like a fence's goods
72 Whilom
73 Toward the sunrise
74 Mine output
75 Ex-ambassador Kirkpatrick
76 Threshold
77 Malay canoe
78 Late-style: prefix
79 Marry on the QT
81 Luau food
82 Particular time
83 Dramatist Tom
88 Bay State peninsula
90 Sagacity
92 Middle of the 21st C.
93 More murky
95 In tiers
97 "Piece of cake"
99 Common or horse
100 Actress Jane
102 Grenoble's river
103 Dunaway of films
104 "Siegfried" goddess
105 Fannie and Ginnie of finance
106 Gate receipts
107 Eurasian range
109 North Carolina campus
111 African-fly syllable
113 Confederate hero



Solutions to last week's puzzles appear on page 116.

EMERGE FROM THE FREEWAY VICTORIOUS, NOT VICTIMIZED.

Highways extract a bitter toll from modern drivers. Not at the coin booths, but in the continual onslaught of noise, traffic jams and pollution.

For those forced to cope with such a demoralizing situation, BMW has engineered a most vivifying solution. The 528e.

A car whose high-torque, high-efficiency* Eta engine lets you power through traffic without endlessly shifting through the gears.

Whose orthopedically-designed seats and ergonomically-designed climate controls ensure you not only negotiate the highway nimbly, but navigate it in total comfort.

Whose ingenious ABS anti-lock braking system can actually mean the difference between emerging victorious from hazardous roads, and not emerging at all.

And whose parts and pieces mesh together so well that one automotive critic was moved to characterize the 528e as "sumptuous in a no-nonsense way and immaculately crafted" (Motor Trend).

Your local BMW dealer would be happy to arrange a thorough test drive of the BMW 528e. A triumph of technology in which every day you share in the victory.

THE ULTIMATE DRIVING MACHINE.

*EPA-estimated [20] mpg, 24 highway. Fuel efficiency figures are for comparison only. Your actual mileage may vary, depending on speed, weather and trip length. ©1985 BMW of North America, Inc.
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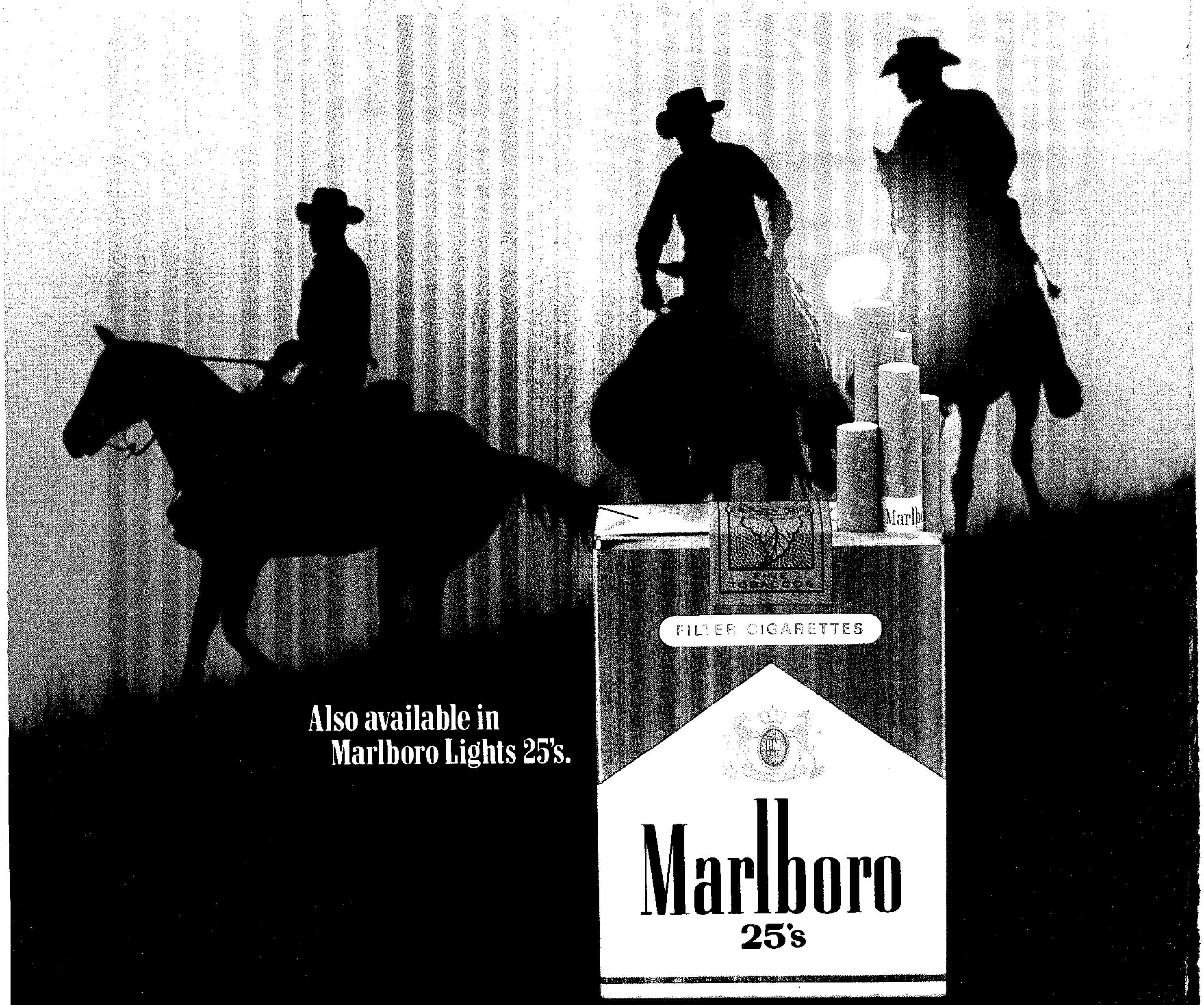
LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.


FINE TOBACCOS
FILTER CIGARETTES
Marlboro
25's
Marlb

Also available in
Marlboro Lights 25's.

Marlboro 25's

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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Lights: 10 mg "tar," 0.7 mg nicotine Kings: 16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85